



The development will include more affordable housing units, but will also be significantly taller.

COURTESY SHOP ARCHITECTS



Central Park's future will be darker.

COURTESY MAS

KITCHEN AND BATH MARKET REPORT
 AM'S ANNUAL SPECIAL SECTION HIGHLIGHTS THE EMERGING TRENDS AND MUST SPEC PRODUCTS FOR ARCHITECTS AND DESIGNERS. SEE PAGE 13.

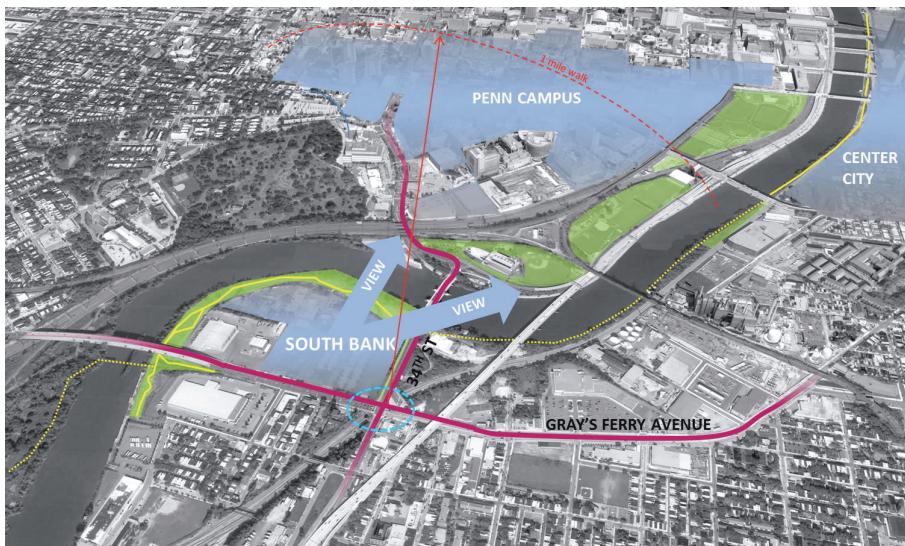
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NEW YORK MAYOR SCORES POINT IN FIGHT FOR AFFORDABLE HOUSING

De Blasio Wins at Domino

After years of failed attempts to transform the defunct Domino Sugar Factory, the New York City Planning Commission has voted unanimously to approve the \$1.5 billion, SHoP-designed project. In a statement from the mayor's office ahead of the vote, Deputy Mayor for Housing and Economic Development, Alica Glen, said the plan "is a win for all sides, **continued on page 5**



COURTESY UNIVERSITY OF PENNSYLVANIA

PENN PLANS INCUBATOR ON INDUSTRIAL SITE

COOL INNOVATION

The University of Pennsylvania has unveiled a plan to convert a former industrial site along the Schuylkill River into a high-tech, innovation, and research park. The 23-acre site, called South Bank, which was previously home to the Dupont Company, will be anchored by the Pennovation Center, a "business incubator and accelerator." The Center will be housed in an existing 52,000-square-foot building that the school will **continued on page 3**

57TH STREET TOWERS WILL CAST A PALL ACROSS CENTRAL PARK

DARK PARK

Gary Barnett, the founder and president of Extell Development Company, likely knew what he was getting into when he showed up to a recent town hall on super-tall skyscrapers rising in New York. The hundreds of people who crowded into a room at the New York Public Library were not there to praise these soaring towers. They were there to see what could be done to stop more from rising.

The town hall, which was organized by Manhattan Community Board 5, was focused on the long, dark shadows that these new buildings will cast deep into Central Park. Barnett's company is behind two of the projects, but on the rainy February night, he was the face of all of them.

One of Extell's towers is the nearly completed Christian de Portzamparc-designed One57, which is already blocking sunlight in Central Park. One of the event's panelists, journalist Warren St. John, has experienced this firsthand. He told the crowd about the shadows that fell across the park as he tried to play with his daughter on a recent afternoon. **continued on page 6**

Improvements will make access safer for pedestrians and bicyclists.



COURTESY NYC DOT

LANDSCAPE PLAN REBUILDS A GATEWAY TO THE ICONIC BRIDGE

Brooklyn Bridge Crossroads

Every day, thousands of cyclists and pedestrians jockey for space on a narrow strip along the center of the Brooklyn Bridge. A ballet plays out as cyclists commuting to and from work dodge eager tourists looking for the perfect photo op, with the soft chime of bike bells blending with the din of car traffic below. At the Brooklyn terminus **continued on page 9**



COMMERCIAL SACEPORTS ARE TAKING OFF. SEE PAGE 24

COURTESY TROST AND ASSOCIATES

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BABY AND THE BATH WATER

It is clear to everyone who lives in New York City that we need more affordable housing—and not just for the poorest residents of the city. All segments of the society below the top one percent need help to live in this city. Recently, a friend who counts herself as a member of the professional class (i.e. with the ability to secure a bank mortgage) said that she feels that a reasonable place to live for her family seems permanently out of reach in New York. It is one thing to give up copious back and front gardens, garages, and devoted home office space in the suburbs, but when professionals with double incomes cannot afford a place to live with a designated bedroom (not an office sleeping alcove) one wonders who is going to want to work in the laboratories and workshops of the new high tech campus on Roosevelt Island. In 2014 we seem to be living in a city that, because of its desirability, is choking on its own success.

By now we are all familiar with Mayor Bill de Blasio's ambitious promise for a new direction in housing for the city, particularly what he calls "affordable." He plans to steer \$1 billion of city pension funds into the development of lower-rent units and even plans to raise taxes on vacant land that would close a valuable loophole to developers and hopefully spur development. Further, as we have seen in the recent agreement to jump start the Domino Sugar development project in Brooklyn, the new administration has developed a plan where the developer will provide additional new units of low-income and much needed larger family size moderate-income housing.

It is a sad fact that, while Mayor Bloomberg's administration reached its goal of creating 165,000 units of "affordable" housing, most of these were smaller sized units the majority of which the Association for Neighborhood and Housing Development concluded were not truly affordable to most of the residents in the communities where they were constructed. This means that many of these affordable units were not being utilized by those who most needed them and perhaps were taken by young single professionals looking for their first residences after living in college dorms. Further, as this publication pointed out last December, not only did tens of thousands of affordable units go off-line as landlords exited subsidized programs and regulated apartments went market rate, but in Harlem, to pick one neighborhood, property values jumped 22 percent, and in East Harlem, median market rents went from roughly \$1,200 in 2002 to \$1,900 in 2011.

So the housing market even for the middle class in this city is dire. The Domino Sugar project is a good first attempt to provide relief for the hungry residents of this city. But while we constantly pointed out during Bloomberg's administration that many of the transformative initiatives undertaken during his mayoralty were in the better-off areas of the city, at least he took design seriously and created a level of public architecture not seen here since the 1930s and the era of Robert Moses. As Molly Heintz's crit (p. 10) on the Domino project points out, while the city will get some housing relief, the project's sheer size—now made larger to accommodate more affordable housing—will bring undesirable and unwanted issues to an area that is already being overdeveloped. Bloomberg's legacy was not as equally spread around the city as one would hope, but it is important to recognize that during his years (and under the enlightened leadership of figures like David Burney and Amanda Burden) the city looked to architecture and architects to bring a new level of quality and urban design sensitivity to every project under its purview. So while we look forward to a new distribution of city projects under Mayor de Blasio's regime, we fear that he cares little about the architectural quality of his projects. It is possible that we could gain thousands of units of new housing that have all the qualities that the Nehemiah projects brought to the South Bronx and East New York—a sort of second-rate (sub)urbanism. Let us hope the de Blasio administration will bring more affordable housing and middle class housing, but not at the expense of the existing city or many of the valuable design lessons learned during Bloomberg's time in office. **WILLIAM MENKING**



The Pennovation Center is across the river from the main campus of the University of Pennsylvania.

COOL INNOVATION continued from front page convert into a mixed-use space for incubators, food services, labs, and conferencing. "The idea is that we would create a hub that will be for collaboration incubators, [and] an exchange of ideas; basically a central point within this complex that will allow the various occupants to hold events for informal gatherings," said Anne Papageorge, the vice president of Penn's Facilities and Real Estate Services.

The school will be releasing an RFP for the Pennovation Center in mid-March and expects it to open within 18 to 24 months. The larger project, which will be phased in over many years, could ultimately total 1.5 million square feet. The site has been fairly active since 2010 when Penn bought the land from DuPont for \$13 million.

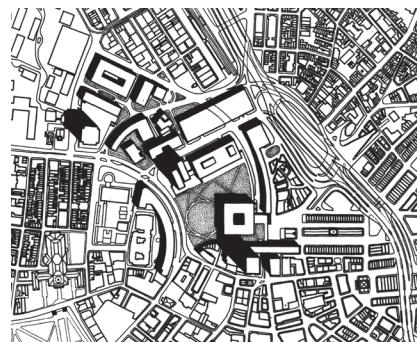
There are currently about 50 tenants working at the site, which includes five university-based services and research ventures, four small businesses, and the Philadelphia Free Library Operations Center.

The overall master plan for the South Bank will include converting many existing buildings, creating new structures and infrastructure, and increasing open space. The plan was drafted by the Philly-based firm Wallace Roberts and Todd (WRT).

The university worked with WRT to identify facilities from the site's DuPont days that could be adapted to meet the school's needs. "Preserving some of the structures that are there that have an industrial quality was something that seemed very logical to pursue," said Ignacio F. Bunster-Ossa, a principal at WRT. He said part of their mission for the Pennovation Center was to "create a sense of cool innovation regarding the uses and the potential of the site."

The entire South Bank project is part of Penn Connects 2.0, the university's long-term strategy for development and sustainability. The plan is also in line with the Philadelphia Industrial Development Corporation's larger initiative to transform nearly 4,000 acres of industrial land along the Lower Schuylkill River. **HENRY MELCHER**

LETTER



BOSQUES OF BOSTON'S PAST

With regard to the proposed land-

Left: A plan for Boston City Hall Plaza by Pei Cobb Freed from 1961.

scape interventions in Boston's City Hall Plaza ("Softening Boston's City Hall" AN 03_03.05.2014): This welcome news brings to mind the Illustrative Site Plan prepared by our firm in 1961 to accompany the Government Center Urban Renewal Plan. As our drawing shows, we envisioned the space between Tremont Street and the new City Hall not as a paved plaza but as a quiet lawn crossed by footpaths and populated by deciduous trees, in the tradition of a New England town green.

As we imagined it, this was to be the last in a series of green spaces stretching from Commonwealth Avenue to the Public Garden to the Common to the Burial Ground and thence to Government Center. Had this concept been realized, the resulting open space might have been more inviting to casual use and less vulnerable to the charge of having promised a celebratory urbanity that it could not deliver. In any case, the current effort to bring the Plaza to life through strategically placed bosques of trees is commendable.

HENRY N. COBB
PEI COBB FREED & PARTNERS, NEW YORK

CORRECTION

In the article "Softening Boston's City Hall" (AN 03_03.05.2014) AN misspelled the name of the project's lead design team, Halvorson Design Partnership. We regret the error.

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> DESIGN WITHIN REACH

957 Third Avenue
Tel: 212-888-4539
Designers: Sayigh + Duman, 2x4



MICHAEL BIONDO

Design Within Reach has opened a new Manhattan flagship store in midtown east. The brand is refocusing on the design community, and the store—split over second, third, and basement levels, with a small street level entrance—is an ideal place for architects and designers to bring clients, with distinct areas for testing and trying products and textiles.

Sayigh + Duman, the store's designers, worked closely with the in-house creative team to rethink how the brand displays its products. The studio also collaborated with 2x4 on the store's graphics, signage, super-graphic scrim, and custom wallpapers. The store is a playground for designers, with a "chair lab," where customers can try out and arrange the iconic seating in any combination, and a "swatch wall" with hundreds of textiles.

The space's most architectural feature is a mezzanine "apartment" suspended between the second and third floors comprising two small room vignettes, which will be redesigned by in-house or guest designers. "The difficulty was that it needed to be a landmark but the ground floor space was so small," said principal Koray Duman. "We needed to create a big effect to get people upstairs." Wrapped in the company's fire engine red—as are the stairs and elevator bank—the boldly colored space draws the eye up from the street into the store. **AGB**

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YEEZUS! WHAT A JURY!

The MoMA PS 1 jury process that selected the "100 percent organic pavilion Hy-Fi" for its 2014 pavilion may have been a contentious group. The museum announced last month that **David Benjamin**, the principal of Brooklyn-based firm **The Living**, would design the temporary structure. But several sources have told Eavesdrop that one of the short listed firms (**Collective-LOK, PARA-Project, WOJR, over,under, Fake Industries Architectural Agonism, LAMAS, Pita + Bloom**) was in fact told that it—not Benjamin—had won the design competition. The architects were told to come to a PS 1 meeting to discuss moving forward as the winner, but after waiting for an hour they were told that a member of the jury was not there and the meeting could not take place. They waited patiently for another hour until they were asked to go home and wait—"don't call us, we'll call you." Later that week, a MoMA official contacted the firm and told them that, actually, Benjamin and his firm had been selected as the winner of the coveted summer pavilion—oops, sorry. It was, of course, a devastating blow. So devastating that the architects are not willing to talk about the episode. So MoMA will go forward with the "organic" brick pavilion. Benjamin employer Columbia University reported in its May 15 GSAPP newsletter that "**Kanye West** and GSAPP faculty member **David Benjamin** (M.Arch '05) are working on a 'strictly confidential' project." Though other sources claim that this project involves a "new type of movie theater and 3D entertainment experience," can we expect Benjamin's partner to take part in PS 1's usually rollicking summer party to inaugurate the pavilion?

THE CRITICAL INVERSION OF THE PROSTHETIC PUBLIC ARMATURE

Speaking of the architecture/celebrity complex, a source told Eavesdrop that **Liz Diller** is designing an Upper East Side apartment for entertainment mogul **David Geffen**. The once radical architect has gotten awfully cozy with the establishment. We guess all that time in L.A. designing *The Broad* is paying off. **SEND CONSOLATION PRIZES AND DISCURSIVE MODES TO EAVESDROP@ARCHPAPER.COM**



RICHARD PARE

DEMOLITION OF LANDMARK SHUKHOV TOWER

Revolutionary Destruction

After racking up a winning medal score at the Sochi Olympics, Russia is set to lose one of its most iconic pieces of architecture. It is not an Olympic stadium, but the Shukhov Radio and Television Tower in Moscow, which dates back to the 1920s. The engineer behind the project, Vladimir Shukhov, is credited with creating the world's first hyperboloid steel structures, an invention

that would influence the world of architecture for generations.

According to the Shukhov Tower Foundation, this structure's 500 feet of latticed steel served as a communications tower for over 80 years in Russia. And it was the first major structure built after the Russian Revolution. But this piece of Soviet history has fallen into disrepair and

could disappear entirely.

The Moscow Times reports that plans are in place to dismantle the building this year. The Communications and Press Ministry claims that the structure must come down to prevent the risk of collapse. It also contends that disassembling the tower might be the best way to protect its future.

The Communications Minister told a Russian newspaper, "The only possible option for a solution to the problem is a two stage reconstruction and renovation of the radio tower, which stipulates in the first stage its dismantling for the conservation and preservation."

Preservationists challenged these claims. Vladimir Shukhov, the great-grandson of the tower's engineer, who also runs the Shukhov Tower Foundation, has said the structure is in bad condition, but that it is stable.

Shukhov also told *AN* that the tower is a "unique and very important object of cultural, architectural, and engineering heritage." He believes that if the tower is dismantled and reassembled elsewhere, "it will no longer be a monument of cultural heritage; it will become an art object, which will look similar to the Shukhov Tower."

HM



Mayor de Blasio got an additional 110,000 square feet of affordable housing in exchange for letting Two Trees build 20 stories taller than the previous scheme.



COURTESY SHOP ARCHITECTS

DEBLASIO WINS AT DOMNO

continued from front page and it shows that we can ensure the public's needs are met, while also being responsive to the private sector's objectives."

This vote is not just significant for New York City development—it is a key political victory for the new mayor. And it sets the tone for his administration's aggressive approach toward city planning.

Just days before the vote the project was at risk of collapsing entirely. The site's developer—Jed Walentas and his family's company, Two Trees—threatened to walk

away over de Blasio's last-minute request for more affordable housing. In return, the mayor said his administration would grant permission for him to build taller towers.

But Walentas said he had already included enough affordable housing and called the mayor's demands "not workable." He threatened to scrap this plan and revert to an older less-architecturally distinct scheme that included even less affordable housing and less public space. After what can only be assumed as tense negotiations, the mayor announced a deal. His

high-stakes gamble paid off.

The final plan does not include everything de Blasio wanted, but the final talks garnered an additional 110,000-square-feet of permanent housing for low- and moderate-income tenants. This equates to about 700 affordable units, or roughly 30 percent of the site. De Blasio also succeeded in boosting the proportion of larger affordable units, which can better accommodate families.

In return, Walentas has been granted approval to build 55-story towers—20 stories taller than previously allowed on the site. "We are proud to work with Mayor de

Blasio's team and the City Council to get this project across the finish line, get shovels in the ground, and deliver the housing and jobs this city needs," said Walentas in a statement. "We hope this can become a model for what we can all achieve together in the years ahead."

The deal was also lauded by housing advocates, and advocates for the poor. "This is the kind of initiative the city should be taking to ensure that the affordable housing component in major developments is maximized," said David R. Jones, the president of the Community Service Society of New York. "The mayor has raised the bar for future developments and signaled that he intends to fully incorporate affordable housing into his policy vision."

This high profile back-and-forth between Walentas and de Blasio

represents a dramatic shift in city development, and city politics. But the mayor's approach to Domino should not come as a surprise. He did exactly what he promised during his mayoral campaign.

While the mayor has frequently critiqued developers for building so many "multi-million dollar condos" for the global elite, he has made it clear that his affordable housing agenda relies on increased development.

According to the *New York Daily News*, de Blasio told a group of developers at a closed-door event, "The only way I can achieve my [affordable housing] goals is if we are building and building aggressively."

The 11-acre Domino plan is certainly aggressive, and so were de Blasio's demands. While neither side got exactly what it wanted, the project will move forward—taller and more affordable. **HM**



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THE ARCHITECT'S NEWSPAPER MARCH 19, 2014

DARK PARK continued from front page

St. John called for an immediate moratorium on this new generation of tall towers so the city, and public, can debate the approval process for these types of projects. "Once we have done that, we'll come to a long-term plan, and all these trade-offs can be accounted for and debated; but what we shouldn't do is sit around and debate that while the buildings go up," he said.

He described what's happening as "the debasement of a great public resource used by millions for the benefit of an elite few." And this "debasement" will only get worse; because, at a mere 1,000-feet, One57 will soon be dwarfed by the glass giants rising around it.

A recent report by the Municipal Art Society called "The Accidental Skyline" predicts the impact these new structures will have on the park. Central Park's future will—quite literally—be darker.

At the town hall, Margaret Newman, the society's executive director, presented dramatic images from the report, which showed the park's shadows before and after the towers are completed. Central Park has, of course, had shadows at its fringes for decades, but the coming towers will lay them deeper within its leafy confines.

After the panelists decried Barnett's buildings for their height, shadows, lackluster design, and for catering to the global elite, Barnett

got his turn at the mic.

"My name is Gary 'I'm a glutton for punishment' Barnett," he said to a smattering of laughter. Considering the crowd, the joke landed pretty well.

As expected, he defended his company's buildings saying they would create jobs, economic benefits for the city and state, and he rebuked claims that his buildings were unattractive. "Art is in the eye of the beholder," he said.

Barnett also dismissed the notion that the shadows were a valid critique of his work. "Is a possible small, minute addition of shadows, that does no harm, a worthwhile tradeoff against our fellow New Yorkers chance to build a better life? For our city to grow and become greater? I think not," said Barnett. "This is the wrong issue at the wrong time."

He did not specify when the right time would be.

While the height of these new towers is unprecedented, the fight over shadows in Central Park is not. In 1987, the Municipal Art Society (MAS) and Jacqueline Kennedy Onassis led a group of 800 New Yorkers into Central Park to protest a planned Moshe Safdie-designed tower at Columbus Circle. It was known as the "Umbrella Protest" because the crowd stood in the park and simultaneously opened umbrellas to show where the building's massive shadow would fall. This

How the towers will look from the park (orange for emphasis) and before and after images.

protest, along with a lawsuit from MAS, was, at least partially, the reason the tower was never realized. In its place, came the shorter, glassier Time Warner Center.

So what can be done today to block more shadows from encroaching on Central Park? The panelists called for more public review of towers. They also wanted changes to the city's planning and zoning codes to prevent more super-tall structures from rising alongside the park. The idea of adopting anti-shadow ordinances similar to the ones in San Francisco and Ft. Lauderdale was also floated.

For Peg Breen, from the New York Landmarks Conservancy, the issue surrounding super-tall towers is about more than shadows; it is about what the future of New York should look like.

She warned against the city growing taller just to catch up with cities in China and the Middle East. If that happens, she says, New York could lose its iconic stature.

A better New York, she explained, doesn't have to come at the expense of the public or the developers. "There is plenty of room in this town for preservation, protection of open space and great new growth. New York City deserves it, we have to demand it." **HM**



COURTESY MAS

**UNVEILED****ESTREL TOWER**

Berlin is traditionally a low-to-mid-rise city, but a new crop of skyscrapers is beginning to reshape the skyline. The Estrel Tower, designed by Berlin-based Barkow Leibinger, is the latest and one of the tallest, and will include a hotel, office building, and conference center. At nearly 600 feet, the building reaches for the sky but also relates to the street with a splayed arrangement

of volumes containing the hotel atrium, conference center, and a park house and restaurant, each articulated with a different angled roofline. The distinct volumes will also allow the project to be phased.

The facades will vary from volume to volume but will have a similar design language of thin vertical elements in metal and glass. "Our thinking is to emphasize a vertical fin-profile to alleviate the flatness of the glass/spandrel glass behind," wrote principal



COURTESY BARKOW LEIBINGER

Frank Barkow in an email. "The fin profile offers a differentiated/ornamental pattern that is obviously non-structural and that can change from building to building, underscoring the idea of a 'family of forms.' The fin-profile in the tower also generates a kind of continuous cladding/skin so that open air loggias lie protected behind them."

The project will also include operable windows and advanced sun shading systems, green roofs, photovoltaics, and solar hot water systems, among other sustainability strategies.

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Architect: Barkow Leibinger
Location: Berlin, Germany
Client: Estrel Hotel-Betriebs-GmbH
Completion: 2017

PRIME SUPPLIER OF SOFTWARE AND EQUIPMENT DECLARES BANKRUPTCY

BIKE SHARE CRASH

The foundation of many of the country's ever-growing number of bike share systems has been Bixi, a Montreal company that supplied the equipment and software on which these programs rely. While the growth of the industry would seem to bode well for Bixi, in January the company—embroiled in lawsuits with the cities it supplied, on the hook for a \$37 million loan from the city of Montreal, and wrapped up in a scandal for handing out bonuses to employees as the business came crashing down—filed for bankruptcy.

Early indications suggest extant bike share programs should be able to emerge from this turmoil largely unscathed. Alta Bicycle Share, the company responsible for establishing and operating Bixi software and equipment, has issued a statement assuring that all programs under their purview will "continue to operate without interruption." The establishment of new bike share systems or the expansion of existing ones could be impacted by the bankruptcy. Once slated to move into nearby College Park in Maryland, Washington D.C.'s Capital Bike has had to delay the initiative in the wake of an equipment deficit. The bike enthusiasts of Portland have been promised a program of their own since 2013, though 2015 appears an increasingly likely launch year as Alta searches for ways of filling their hardware and software vacancies.

An extended campaign to establish a

bike-share system has also been underway in Baltimore, one that appears will come to fruition this summer in the form of Charm City Bikes. While they too were relying on Bixi, the city had braced for the company's impending collapse and was able to renegotiate with Alta and arrive at a new supplier with relative ease. New York-based Social Bike will now be providing Baltimore's bikes at what the city says is a third of Bixi's price.

None of these programs operate on quite the scale of Citi Bike, the bike share launched in New York City in May 2013 after its own series of delays. The privately funded program has proven to be massively successful, prompting proponents to call for expansion beyond its current Manhattan and Brooklyn confines. Paul Stealy White of the New York advocacy group Transportation Alternatives points to an "acute demand for bike share programs in areas traditionally underserved by public transportation" that is partially motivated by increased intra-borough movement. *Behind the Curb*, a recent study conducted by the Center for Urban Future, indicates that New Yorkers are living and working in the same boroughs with greater frequency. The Department of Transportation has been coy on the matter, expressing an interest in expansion without explicitly speaking to logistics or a possible timeline. It remains to be seen what influence Bixi's difficulties will have on the issue.

SCOTT KELLY



LYNTON PEPER

METROPOLITAN MUSEUM ADDS ARCHITECTURE AND DESIGN CURATOR

A New Focus

The Metropolitan Museum of Art has announced the appointment of Beatrice Galilee, 31, as associate curator of architecture and design. She will work within the department of Modern and Contemporary Art.

According to a job posting in *The Art Newspaper*, the curator will develop collection and research strategies for the department as well as organize the collection and special exhibitions, among other duties.

Galilee is a writer and curator, most recently of the Lisbon Design Triennial in 2013, called *Close, Closer*. She was co-curator of the Gwangju design biennale in 2011 and 2009 Shenzhen Hong Kong Bi-City Biennale of Architecture and Urbanism. She was previously the architecture editor of *Icon* magazine, and holds an MSc in the History of Architecture from the Bartlett School of Architecture at University College London.

Galilee will have a wonderful piece of architecture in which to work. The Metropolitan is taking over the Marcel Breuer-designed Whitney

Museum building uptown to show works from the Modern and Contemporary Art department.

"Beatrice Galilee will join the staff of our Department of Modern and Contemporary Art as it expands to embrace a more global program and mandate," stated Thomas P. Campbell, the Met's director, in a statement. "She brings to the position her strong international experience in the presentation and study of architecture and design-related work. [We are] anticipating the new opportunities for programming in the Marcel Breuer-designed building on Madison Avenue that will be vacated by the Whitney Museum in 2015 and then occupied by the Met."

The Met has occasionally organized architecture exhibitions, but has had no one dedicated to the field until now. **AGB**

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ACTIVISTS PUSH ZONING CHANGES FOR MANDATORY AFFORDABLE HOUSING

GIVE ME SHELTER

The Association for Neighborhood and Housing Development (ANHD), a coalition of housing advocates, together with several prominent New York City elected officials, is calling for a major revision to city zoning laws to make affordable housing a requirement in all middle- and large-sized New York City developments. If implemented, the group's proposals, which are outlined in a recent paper, *Mandatory Inclusionary Zoning: Ensuring Affordability is a Part of New York City's Future*, could make New York's neighborhoods more economically and socially diverse and have a major impact on the size of new buildings.

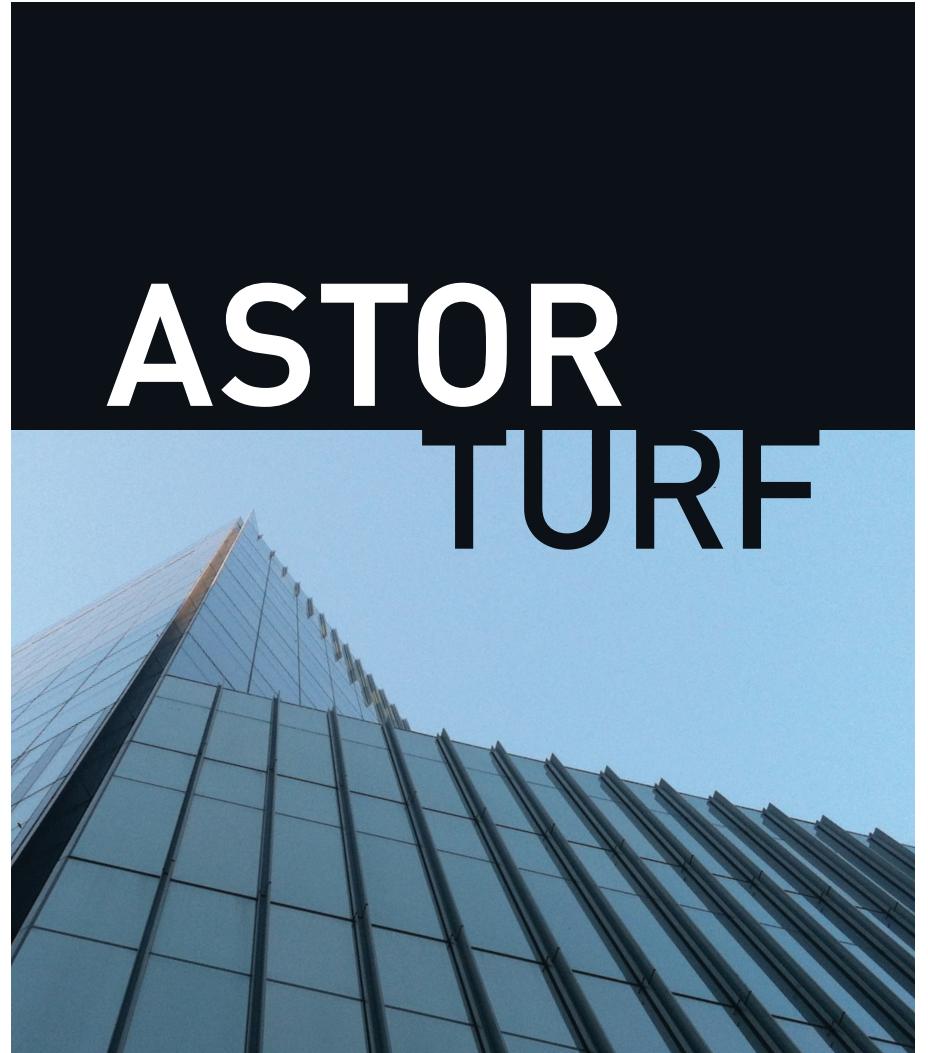
At issue is inclusionary zoning, a market-based program that is used in various forms in cities throughout the country to stimulate the production of affordable housing. Under the administration of New York City's previous mayor, Michael Bloomberg, the city's current inclusionary zoning policy was introduced as a voluntary program that allowed participating developers in certain designated neighborhoods to construct buildings 33 percent larger than would otherwise be permitted under standard city zoning laws. In exchange, the developers were required to either make 20 percent of their new building's units affordable or to rehabilitate an equal of affordable units offsite within one-half mile of the development or within the same community district.

Voluntary inclusionary zoning definitely has had an impact on New York City's skyline. For example, some of the controversial bulky towers along the Greenpoint/Williamsburg waterfront were built with a density bonus in exchange for providing affordable housing, and one reason that many of the buildings at the massive Hudson Yards project on Manhattan's West Side will be so big is that developers there are taking advantage of the program.

According to ANHD, however, the housing policies implemented by the previous mayoral administration have fallen woefully short in addressing the needs of the city's low- and moderate-income residents. "The current voluntary zoning program, where you say 'pretty please' to the real estate industry and give them a huge amount of buildable density, but ask very little in return, that doesn't work for our neighborhoods," ANHD executive director Benjamin Dulchin said at a press conference on the steps of City Hall, which was attended by elected officials such as Manhattan Borough President Gale Brewer and City Council Members Brad Lander and Jumaane Williams. "We want mandatory inclusionary zoning that says when you build market rate housing of a certain density in New York City, you must build a modest rate of affordable housing as part of that development," Dulchin told a cheering crowd of housing activists from around the city.

Although moderate and large-scale residential developments in New York City have created a \$7.8 billion windfall for the real estate industry since 2002, according to ANHD, the city's current voluntary inclusionary zoning policy, implemented in 2005, has only resulted in 2,800 units of affordable housing. In fact, according to the organization, that represents just 1.7 percent of the more than 160,000 market rate units built during the Bloomberg administration.

If inclusionary zoning was made mandatory in New York City, ANHD estimates that the new policy potentially could create 4,000 affordable units annually instead of the 400 per year that the current voluntary program is averaging. The Real Estate Board of New York, which was sent a copy of the ANHD paper, had no comment by press time. **ALEX ULAM**



ASTOR TURF

In Manhattan's East Village, a neighborhood known for passionately independent movements, **51 Astor** coolly shows it belongs. Designed to attract a diverse range of tenants by **Maki and Associates** for **Edward J. Minskoff Equities**, it links two huge volumes on a full city block yet manages to appear different from each angle. The building's structural steel acrobatics ensure flexibility to serve this market long-term while coalescing with a neighborhood master plan to connect community through public space—a restrained composition in an unrestrained neighborhood.

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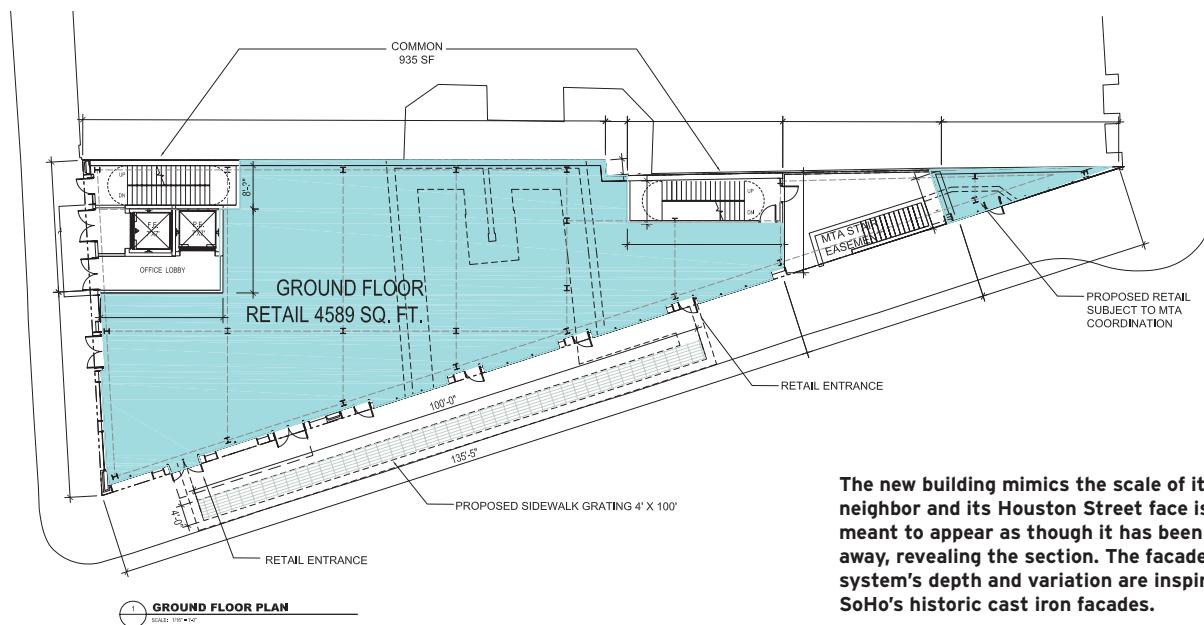
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Architect: Fumihiko Maki, Maki Associates
Structural Engineer: Ysrael A. Seinuk
Photo: Richard Ginsberg



The new building mimics the scale of its neighbor and its Houston Street face is meant to appear as though it has been sliced away, revealing the section. The facade system's depth and variation are inspired by SoHo's historic cast iron facades.

Up through the 1920s, Houston Street was a narrow little passageway through the lower Manhattan trenches, no bigger than Spring Street is today. It was not until the 1930s, as part of Robert Moses' overhaul and modernization of New York City, that it took on its current form as a multi-lane thoroughfare. The transformation from urban lane to city highway involved the demolition of quite a few buildings, and resulted in a number of odd-shaped and sliver-like lots that would only appeal to a developer in the city's current real estate reality. One such oddity is a triangular plot on the south curb of Houston bordered by Broadway and Crosby Street—a prominent location that for years has been home to a fruit stand, a subway entrance, and an MTA parking lot. The brick wall of the building bordering the lot has been used as a billboard for much of this time, home for an age to an iconic DKNY advertisement, and now branded with the logo of the Southern Californian clothing company Hollister and an artificially distressed rendition of the California state flag.

This awkward patch of land is now being developed by New York City-based real estate investment and operating company Madison Capital. It will soon be home to a building comprising four floors of retail (one subterranean) and three floors of office space. With a 36-foot exposure on Crosby Street, a little over 200 feet on Houston, and nothing

but a razor's edge on Broadway, the building will offer about 5,000 square feet of leasable space per floor, considering vertical circulation needs and an MTA easement for the subway entrance. This relatively limited amount of space was not seen as an impediment to finding likely tenants. In the words of Perkins Eastman principal Navid Maqami, "The value of the property is not so much in the floor plans and square footage—it's the location more than anything else. It's about visibility and who would want to be there."

Since the site sits at the edge of the SoHo Cast Iron Historic District, the design of the building had to pass muster with the Landmarks Preservation Commission. Perkins Eastman took a contextual/contemporary approach to this challenge. The structure's massing and floor-to-floor heights match that of its immediate neighbor, keeping it on-scale with the area. The treatment of the Crosby facade is the most contextual. It is clad with a Danish grey brick that closely matches the material facing other buildings on that street (Denmark was apparently the closest place to source a natural brick of that particular color) and also features punched windows and even a cornice.

The Houston facade, on the other hand, is a contemporary interpretation of the 19th-century cast iron facades that predominate in SoHo. Here, the architectural notion is that a pre-existing building has been sliced by the

widening of the street, leaving a sectional view of the structure. In addition to communicating this idea, Maqami and his design team played on the strong horizontal character of the historic district's facades, their layering and depth, and their variation and elaboration from floor to floor. To emulate these features in a contemporary idiom, the team employed two layers of floor-to-ceiling glass—one set 18 inches inboard from the other—aluminum pilasters, and a frame of the Danish grey brick that carries over from the Crosby Street face. The outboard panels of glass are all 15 feet wide, while the inboard panels vary in width from 1 foot 6 inches to 7 feet 2 inches. The architects change up where these varying-width panels fall, thus modulating the expression up the elevation and creating a sense of movement along high-speed Houston Street.

The building's first three floors, which are all dedicated to retail, are faced with transparent glass panels. This changes in the top three office floors, on which the inboard glass panels are treated with an increasingly opaque ceramic frit pattern. On the fourth floor the inboard panels feature 33 percent frit, on the fifth floor they feature 66 percent frit, and on the sixth and top floor they feature 100 percent frit, thus providing a higher and higher degree of privacy as you go up the elevation.

For those of you wondering what will be done with the thin-edge-of-the-wedge space at the corner of Broadway, it will be left empty, a soaring atrium from the second floor up, giving whatever retail tenant that takes the space a highly visible branding opportunity. Whatever piece of advertising fills this space, it will show through the glass facade to the bustling broad entering SoHo from the Village—a preservation of the building-as-billboard condition that has ruled this site for the past few generations.

AARON SEWARD

SOURCES:

Structural Engineer
Severud Associates
severud.com

MEP Engineer
Cosentini Associates
cosentini.com

Civil Engineer
Vollmuth & Brush
vollbrush.com

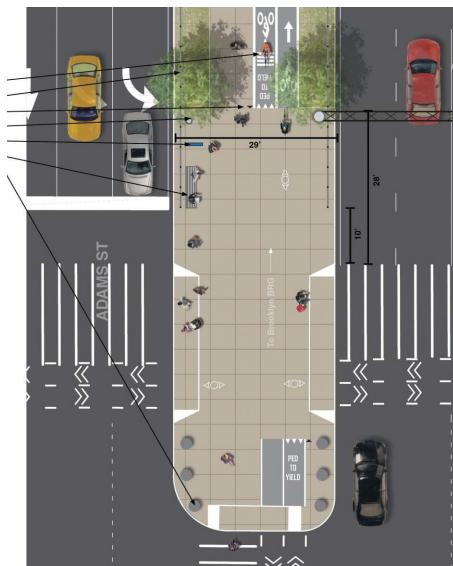
Geotechnical Engineer
Langan Engineering
langan.com

BROOKLYN BRIDGE CROSSROADS continued from front page of the bridge, however, the already-chaotic scene devolves into a dangerous confluence of cars, bikes, and pedestrians as the path abruptly ends in the center of a busy intersection at Adams and Tillary streets.

After five years of study, meetings, and schematic designs, however, accessing the Brooklyn Bridge will soon be improved under a plan to revamp the Brooklyn Bridge Gateway Area streetscape, encompassing Tillary Street between Cadman Plaza West and Prince Street and several blocks of Adams Street, with widened sidewalks, improved bike lanes, and increased landscaping.

A joint effort of the New York City Department of Transportation (NYCDOT) and the Department of Design and Construction, the campaign to improve the bridge entrance began in 2009 with community workshops that identified project goals including improved safety and better aesthetics. At the intersection of Tillary and Adams streets, for example, the crash rate is nearly nine times the New York state average, with 117 crashes between 2008 and 2010. The dialogue resulted in a set of schematic plans presented in 2009 and 2011, but the proposal languished without federal funding until last December, when another update was presented to and unanimously approved by Brooklyn's Community Board 2 Transportation Committee.

Last month, the full community board approved NYCDOT's polished traffic safety and landscape plans showing the revamped Brooklyn Bridge Gateway Area. The first phase of the project reconstructs the entrance to the bridge at Adams and Tillary streets, softening the busy intersection with widened sidewalks, dedicated bike lanes, and more landscaping. Pedestrian and cyclist access has been streamlined by converting Adams Street into a tree-lined boulevard with a 30-foot-wide median containing widened and separated paths for pedestrians and cyclists. The design includes place-making amenities such as new benches, wayfinding signage, bollards, and even a water bottle filling station.



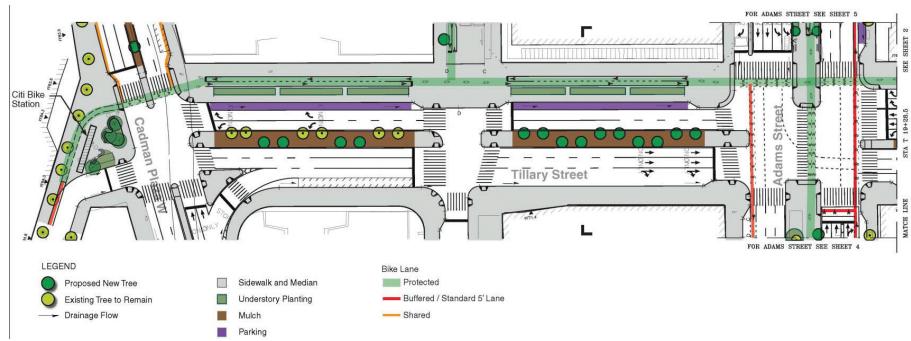
COURTESY NYCDOT

An access road along Adams Street will be reconfigured to accommodate the wider median, including removing a row of parallel parking and adding a bike lane. A group of neighborhood residents have expressed concern about these changes, citing construction noise and pollution from passing cars. The group has asked the city to conduct an environmental review, but NYCDOT has said such a study is not required by law.

Future phases along Tillary Street aim to increase safety and curb problems of motorists parking in bike lanes by replacing concrete jersey barriers along the bike paths with extended sidewalks and new landscaping. Bike access through the corridor is also streamlined to improve access to Downtown Brooklyn. Throughout the target area, curb extensions at intersections—called neckdowns—and widened sidewalks will help slow car traffic, improve visibility, and reduce the length of street crossings. NYCDOT did not respond to requests for comment by press time.

The city plans to begin construction on the first phase of the project along Adams Street by the end of the year. Construction is expected to last 18 months. Future phases are contingent on additional funding.

BRANDEN KLAYKO



Neckdowns and widened sidewalks will slow traffic, increase visibility, and shorten street crossings.

STAR TRACK



From Las Vegas's star-studded cast of gaming resorts to New York landmark **Yonkers Raceway**, casinos are becoming synonymous with innovative design. This historic 1890s racetrack bet its future on a 21st-century overhaul of its **Empire City Casino** by New York-based **Studio V Architecture**. With a philosophy of exploring architectural expression based on contemporary technology, the award-winning firm capped its redesign with a space-age *porte-cochère* of steel latticework clad with ETFE Teflon-coated film. The innovative entrance stunningly reinvents the casino's image and marks the first U.S. application of this cutting-edge material—showing a building need not be conventional to be a good bet.

Transforming design into reality

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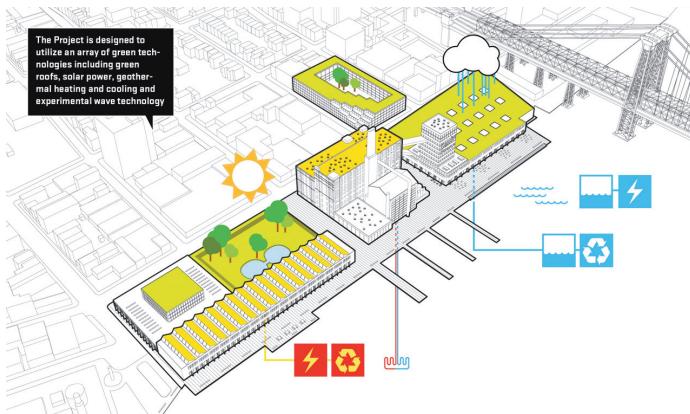


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Architect: Studio V Architecture

THE ARCHITECT'S NEWSPAPER MARCH 19, 2014

Community group Williamsburg Independent People commissioned this alternative Domino redevelopment plan from Jens Holm of HAO/Holm Architecture Office, the author's spouse.



Williamsburg feel like a village stuck in a deep alpine valley. Transit, traffic, and pedestrians are on a list of other issues requiring mitigation thanks to the oversized project.

Raising these concerns are not just to-be-expected NIMBY objections. A lower income neighborhood until the last decade, Williamsburg and its residents do not have the PR reach or sense of entitlement to speak up that money buys in New York. The community understands firsthand the value of development and the need for affordable housing, but the issue for many residents is a much bigger one: the feeling that Domino is a major lost opportunity for the city.

The community group Williamsburg Independent People, exploring alternative ideas, commissioned Jens Holm of HAO/Holm Architecture Office (full disclosure: Jens Holm is the author's spouse) to help envision a plan that includes the same amount of affordable housing and retail, plus more public space. Recognizing the unique history and situation of the site, this financially self-sustaining scheme takes a page from the adaptive reuse of a London power plant that became a powerhouse cultural attraction, the Tate Modern. It is a plan that doesn't just benefit the neighborhood or one borough, but would have long-term economic ripple effects for the entire city. Above all, it underscores the possibility that affordable housing might be able to take forms other than as the stepchild to luxury condos.

Disappointingly, architecture critics writing about the SHoP proposal over the past year have stayed focused not on the larger context but the architectural aesthetics, waxing poetic about watching the sun rising in the monumental "O-shaped" building or noting how the new skyline spells "Ooh." Sure, that is the way it looks if you are sitting in Manhattan. From the Brooklyn side it spells "Hoo." As in, ha, ha.

This is bigger than Two Trees and SHoP. It is a question of where the city's loyalties truly lie. Local government should represent not just individuals but be the caretaker of neighborhoods. The balance sheet may now add up in a more equitable way, but looking beyond the numbers, the city still comes up short. Failing to acknowledge the impact on the urban fabric is a problematic precedent for the de Blasio administration, and the City Council should realize that whichever way it votes, Domino will cast a long shadow.

MOLLY HEINTZ

To those of us in the neighborhood, long-suffering Domino feels more like a person than a project. Reborn as a development site in 2004, the defunct sugar refinery complex on the Williamsburg waterfront has gone through a rocky childhood. For the last decade, controversy has surrounded its use and financing. Now, Domino is about to enter what's sure to be an awkward adolescence—if the City Council signs off on the latest deal proposed by developer Two Trees and supported by the New York City Planning Commission, the 11 acres will become a construction site through at least 2023. The result would be 3 million

square feet of offices, retail, and residential space housed in a series of buildings designed by the architecture firm SHoP. City Hall is already high-fiving, but the City Council should consider that now and in the future the communities in all five boroughs deserve better.

Recent press around Domino has focused on the increase in affordable housing units hammered out between Two Trees and the City (see "de Blasio Wins at Domino," page one). The current deal, spearheaded by planning commissioner Carl Weisbrod and deputy mayor for housing and economic development Alicia Glen, has

been hailed as a coup for the de Blasio administration. Two Trees agreed to 700 affordable units, an increase from 660, or 30 percent of the planned 2,200 units. But at what price? More square feet. And that continues to be the rub for members of the community: the project's sheer scale compared to its context. Two trees claims the project scale—the tallest building is now 55 stories—is contextual if compared to the neighboring Williamsburg Bridge, a flawed point of reference when current zoning requires buildings just off the waterfront to be six stories or less.

Despite SHoP's new design, other serious scale-related

questions still linger. For example, the 2010 Environmental Impact Study lists building shadows as an "unavoidable adverse impact." A 2013 follow-up report revising the findings in light of the SHoP plan states that the shadows will be better, faint praise considering the widespread gloom that would have been generated by the previous scheme. It is also a claim that should now be revisited given the new building heights and the fact that diagrams representing a wintertime afternoon timeframe—when shadows would be worst—are omitted from the 2013 report. The shadows are still severe and will make a large chunk of



STEVEN SZÉ

EXPANDED MODEL MUSEUM OPENS IN JERSEY CITY
MEIER LOOKS BACK AND FORWARD

With a career spanning more than 50 years, Richard Meier has a remarkable and ever expanding body of work. Architects, students, or the general public can now explore the process behind his architecture at the just opened Richard Meier Model Museum in Jersey City, New Jersey.

In addition to the 400 or so models, the facility also includes more than 200 architectural drawings (a small fraction of

the firm's archive), as well as sculptures and art from Meier's personal collection, and more than 1,000 books and periodicals. The standouts of the Museum are a pair of models, 18 and 27 feet across, of the Getty Research Institute in Los Angeles. "It's interesting to see how the project evolved over twelve years," Meier told AN. "It's very gratifying to me."

The new incarnation of the Model Museum

is more than four times the size of its previous space in Long Island City, Queens. Located at Mana Contemporary, a massive art studio and storage facility in an old industrial complex, it also includes a showroom for Richard's daughter Anna Meier's furniture. The elder Meier is happy to be a part of the emerging scene at the Jersey City complex. "It's a very lively place, a destination," he said, noting the presence of artists, craftspeople, and dance studios in the building.

Meier sees the museum as a cultural and educational resource, and hopes,

The new model museum is four times larger than its previous incarnation in Long Island City.

in particular, that architecture students will access the collection. "I have some very rare magazines," he added. Architecture PhD students, take note.

The Richard Meier Model Museum is open by appointment every Friday beginning this spring and appointments can be made through the office of Richard Meier & Partners. Email requests can be sent to M.Museum@RichardMeier.com

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THE ARCHITECT'S NEWSPAPER MARCH 19, 2014

CAMBRIDGE CHURCH MOVED FOR NEW ARTS CENTER

Congregational Lurch



Nearly eight years after architecture firm Bruner/Cott won a competition to design a new arts center for Lesley University, construction on the building has finally begun at Porter Square in Cambridge, Massachusetts.

The 70,000-square-foot, LEED Gold-designed Lunder Arts Center, scheduled for completion later this year, will allow the school to relocate its current arts center, the Art Institute, from Boston, where it occupies a converted parking garage. The new artistic hub will contain classrooms, studios, faculty offices, and spaces for collaborative work. The ground floor will feature

art exhibition spaces that will also be open to the public.

The \$34.6 million project's progress had been slowed for several years by a controversy surrounding the North Prospect Congregational Church, a 188-ton edifice built in 1845 and purchased by the university in 2006. The church occupied land earmarked for the new arts center, and a plan to relocate it to an adjoining lot initially met stiff resistance from some locals. In 2011, the state land court struck down a suit by several of them that claimed the Cambridge City Council engaged in illegal spot zoning to enable Lesley's project to go ahead.

After losing an appeal in 2012, legal action was abandoned. Last December a team of workers moved the church the intended 80 feet.

Addressing the matter, Bruner/Cott's Jason Forney, the current principal on the project, told *AN* that "community interest has been high across the eight years of design/construction." Forney said that the community-at-large had embraced the project, and added that the relocation of the church, which is to be restored to house an arts library and studios, will actually benefit the neighborhood. "The church structure was moved closer to Massachusetts Avenue and lowered



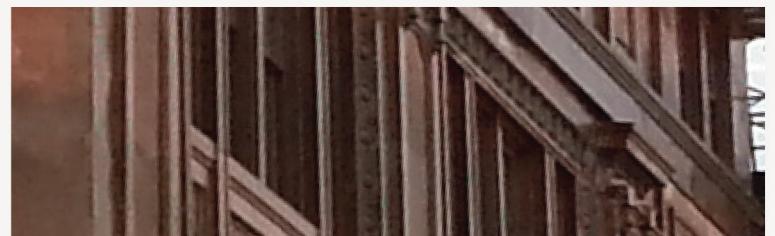
COURTESY BRUNER/COTT

in elevation from twelve feet above grade to five, making the church more visible along the avenue and more inviting to the neighborhood," he said.

Careful thought was put into making sure the new building meshed seamlessly with the church and the surrounding neighborhood. To this end even the materials used to construct the Lunder Arts Center were carefully considered. "Ivory terracotta was selected for the raised volume housing the studio art making spaces. The scale and detail of the church inform the new building, and its terra cotta detailing harmonizes with neighborhood brick and clapboard," said Forney.

The buildings' proximity also necessitated careful consideration. "Care was taken in scaling the studio component and designing connection details between the two structures. We view the design as a 'combined work' where old and new support each other—and embraced the challenge of incorporating the historic building into that composition," said Forney.

Among the features that Forney and his team hope will achieve this symbiosis is the Arts Commons Connector, a three-story glass commons space connecting the buildings that, as Forney explained, "unifies and links the two elements into one whole." **ZACH PONTZ**



HISTORY IN THE RE-MAKING

Gotham MetalWorks takes the art of metalwork to new levels with Landmark and Historic Replication. To help NJ Transit restore the Hoboken Terminal, Gotham replicated and replaced over 80% of the pieces of the copper metalwork facing of this Beaux-Arts style edifice. With state-of-the-art 3D modeling technology and mechanical precision, the intricacies of the egg-and-dart patterns and fleur-de-lis copper moldings were preserved and the historic nature of the Hoboken Terminal maintained. Specializing in Landmark and historical replication, Gotham also creates its own stamping dies and does its own stamping work. Learn more by visiting gothammetals.com or calling 718-786-1774.

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COURTESY SIEMATIC



PROFILE

EFFICIENCY EXPERTS: SIEMATIC



Especially in small-footprint urban kitchens, every proverbial inch counts when it comes to storage. With its redesigned cabinet-interior system, premium-kitchen manufacturer SieMatic respects that reality. Hans Henkes, President/CEO of SieMatic Möbelwerke USA, said, "By refining the myriad details that touch everything from the cabinet's surface to the drawer glides and interior accessories, we're providing a distinctively designed product

that serves our customers with the best in style and design, as well as precision functionality." The company's approach preserves the clean aesthetic of its kitchens, and also increases the efficiency of the room's performance. Reconfigurable drawer dividers and inserts, crafted from anodized aluminum, glazed oak, chestnut, and porcelain, are not only elegant, but durable and easy to maintain. A new addition to the collection is

a charger drawer; it has a USB port that acts as a docking station for smartphones and tablets. Underlying it all: top quality hardware. SieMatic has reengineered its linear hinge to integrate soft-close dampeners and features hinge caps with hidden screw connections. The patented tracking system has been sculpted to a 16-millimeter grid, and has a thinner, more architectural profile. **LESLIE CLAGETT**

KITCHEN *INTERIOR DESIGN*

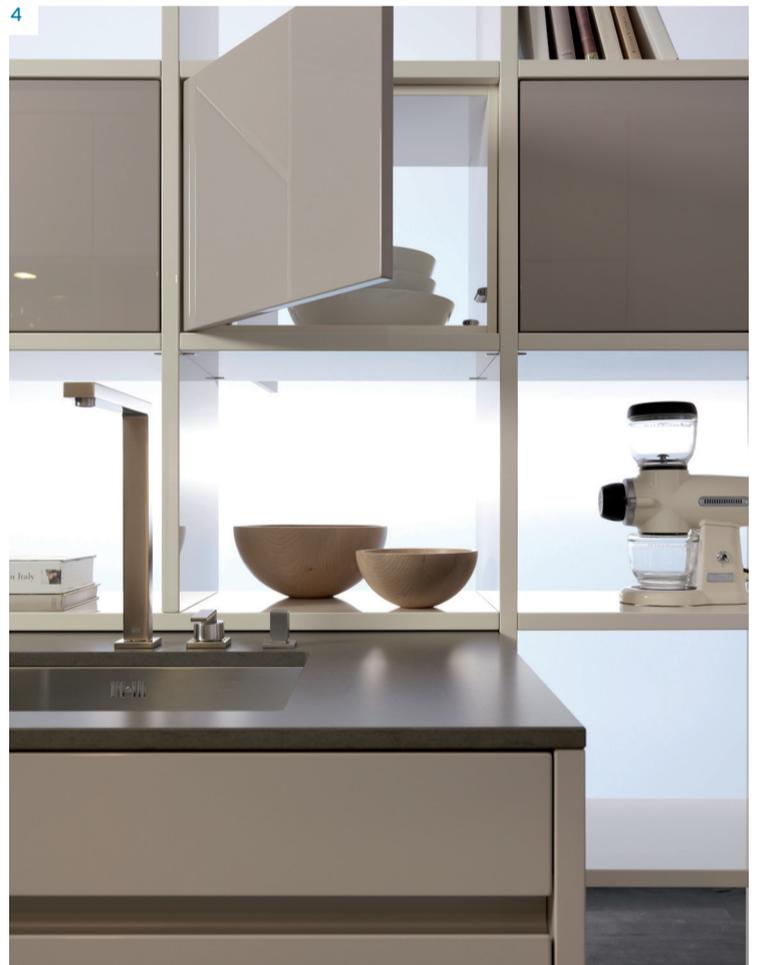


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CABINETS

Mixing Media

Decked out in an extensive materials palette—metal, wood, carbon fiber, glass, concrete, veneer stone, lacquer, laminate, even high-tech fabric—the kitchen has become a laboratory not just for culinary experimentation, but for design exploration as well.

1 SCHIFFINI
CINQUETERRE

Cabinet boxes and doors with a wave-shaped profile are formed of light, strong anodized aluminum with an integral titanium finish. Designed by Vico Magistretti.

schiffini.com

2 GOLDREIF BY POGGENPOHL
PROFILE SERIES

A mid-market complement to the luxury Poggenpohl kitchen system, goldreif's initial offering in the US market comprises three collections with a palette of 44 colors and more than 130 door styles.

goldreif.com

3 EFFETI
BK2

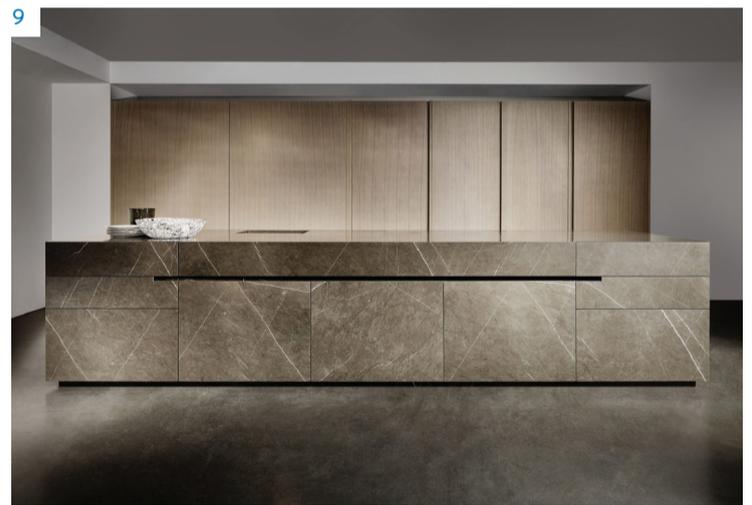
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effetiusa.com

4 LEICHT
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leichtnewyork.com



5 SIEMATIC
NEW DRAWER INTERIORS

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siematic.us/showrooms

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LOGICA SYSTEM
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valcucine.com

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gdcucine.com

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Combining slick glass surfaces with brushed wood that has a shingled appearance, the resulting textural play is at once modern and rustic.

alno.com

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UNIQUE LIMESTONE

Limestone veneer and graphite clad the kitchen island, while the bank of wall cupboards have sliding doors faced in sandblasted oak.

eggersmannusa.com



COURTESY POGGENPOHL



PROFILE

IN THE SERVICE OF DESIGN:

POGGENPOHL

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LC

Sophisticated simplicity



+SEGMENTO

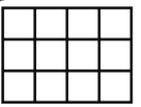
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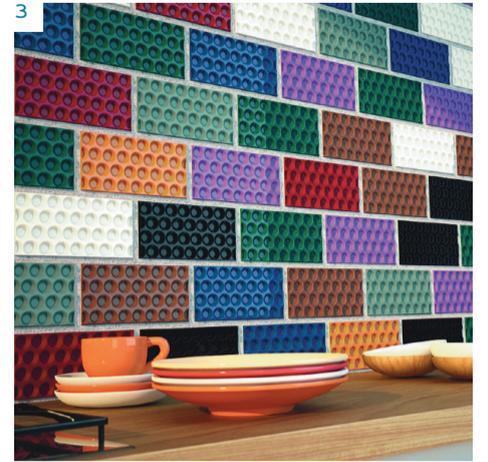
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KITCHENS

Advances in technology keep residential kitchen equipment current



On the Front Burner



- 1 **KWC**
KWC ZOE
- 2 **MIELE**
BRILLIANT
WHITE PLUS 30"
CONVECTION
OVEN
- 3 **APE CERAMICA**
ADOBE
- 4 **NATIVE TRAILS**
VENTANA
BAR SINK
- 5 **SCANOMAT**
TOPBREW
- 6 **CROSSVILLE**
TILE
SIDEVIEW GLASS
- 7 **TREND GROUP**
METROPOLIS
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MODEX SINK

By NOA Design Studio, the 1.8 GPM faucet is equipped with a two-mode pullout spray, as well as a ring of LEDs at the end of the spout, which illuminates the water and sink area. Offered in chrome and stainless steel.

Chrome handles and white glass doors characterize this appliance collection, a fresh alternative to stainless steel. The line also includes steam and speed ovens, a coffee system, and plate and cup warmer.

An artistic interpretation of perforated brick, the white clay of the tile body gives the rich colors of the glossy and flat glazes clarity.

Fabricated of an innovative blend of jute fiber and cement, this sink is lighter than conventional concrete basins and resists staining and cracking. It can be undermounted, dropped in with the rim elevated, or installed with an exposed apron. Offered in three finishes.

The adjustable, stainless steel countertop tap dispenses a full menu of custom coffee drinks on demand via smartphones or tablets using iOS or Android platforms.

Beveled to show depth and dimension, these glass tiles are suited for interior walls in dry or wet applications. In four metallic colors, in matte or polished finish.

Containing up to 75 percent post-consumer recycled glass, the mesh-backed mosaic mixes hand-cut tesserae in a composition of texture and light. Available in nine colorways.

The fixture's three-inch-high profile defines the work zone around the sink. Suitable for island installations, its granite-based material resists scratches, stains, and household alkali and acid solutions. In three colors.



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dwell well.



ALLEGHENY HONEY



BIGHORN UMBER



TOBACCO LEAF



SMOKY MOUNTAIN



BLUE LAKE



SIERRA SILVER



CATSKILL FAWN



ELKHORN



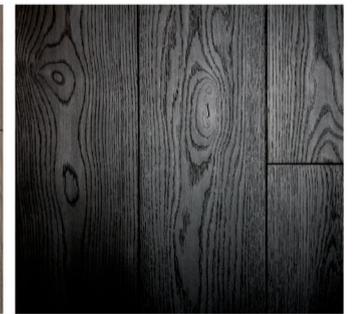
SANTA FE TRAIL



GLACIER FROST



CANYON SAND



BLACK HILLS CHARCOAL

THE AMERICAN OAK COLLECTION

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BATHS

CLEAN LINES



New bath fixtures and fittings focus on design and performance



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DIVA

Offered in 30 finishes, the sinuous design is made of solid brass. The collection includes high- and low-profile faucets, as well as a full complement of tub fittings. Made in California.

calfaucets.com

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Pairing transparent polycarbonate accents with ultra-thin ceramicware and fittings, this collaborative bath collection is available in six colors.

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PLÉO WALL-MOUNT
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Offered in Stucco White or Linen, this sleek toilet has 1.6 GPF/1.0 GPF dual-flush capability. WaterSense certified.

kallista.com

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Secured with a magnet, the hand shower docks into the traditional showerhead, extending the functionality of the fitting without breaking into the wall. 2.5 GPM; available in four models in a variety of finishes.

brizo.com

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Proprietary mounting plates resist wobble after installation. Available in chrome and brushed nickel. ADA compliant.

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kohler.com



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Design by Matteo Thun & Partners



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COURTESY SIEMATIC



PROFILE

EFFICIENCY EXPERTS: SIEMATIC



Especially in small-footprint urban kitchens, every proverbial inch counts when it comes to storage. With its redesigned cabinet-interior system, premium-kitchen manufacturer SieMatic respects that reality. Hans Henkes, President/CEO of SieMatic Möbelwerke USA, said, "By refining the myriad details that touch everything from the cabinet's surface to the drawer glides and interior accessories, we're providing a distinctively designed product

that serves our customers with the best in style and design, as well as precision functionality." The company's approach preserves the clean aesthetic of its kitchens, and also increases the efficiency of the room's performance. Reconfigurable drawer dividers and inserts, crafted from anodized aluminum, glazed oak, chestnut, and porcelain, are not only elegant, but durable and easy to maintain. A new addition to the collection is

a charger drawer; it has a USB port that acts as a docking station for smartphones and tablets. Underlying it all: top quality hardware. SieMatic has reengineered its linear hinge to integrate soft-close dampeners and features hinge caps with hidden screw connections. The patented tracking system has been sculpted to a 16-millimeter grid, and has a thinner, more architectural profile. **LESLIE CLAGETT**

KITCHEN *INTERIOR DESIGN*



THE SIEMATIC ALUMINUM INTERIOR SYSTEM for drawers and pull outs affords you creative new options for designing your kitchen entirely according to your own taste and harmonizing it elegantly with your style and finishes. With a unique mix of materials of high-quality aluminum, velvety flock, fine porcelain, and fine woods like dark smoked chestnut or light oak with numerous innovative functions. *Creating order has never been so much fun.*

You can see the new interior design system in action via the QR code or at siematic.us/individual.



SieMatic
www.siematic.us/individual



CABINETS

Mixing Media

Decked out in an extensive materials palette—metal, wood, carbon fiber, glass, concrete, veneer stone, lacquer, laminate, even high-tech fabric—the kitchen has become a laboratory not just for culinary experimentation, but for design exploration as well.

1 SCHIFFINI
CINQUETERRE

Cabinet boxes and doors with a wave-shaped profile are formed of light, strong anodized aluminum with an integral titanium finish. Designed by Vico Magistretti.

schiffini.com

2 GOLDREIF BY POGGENPOHL
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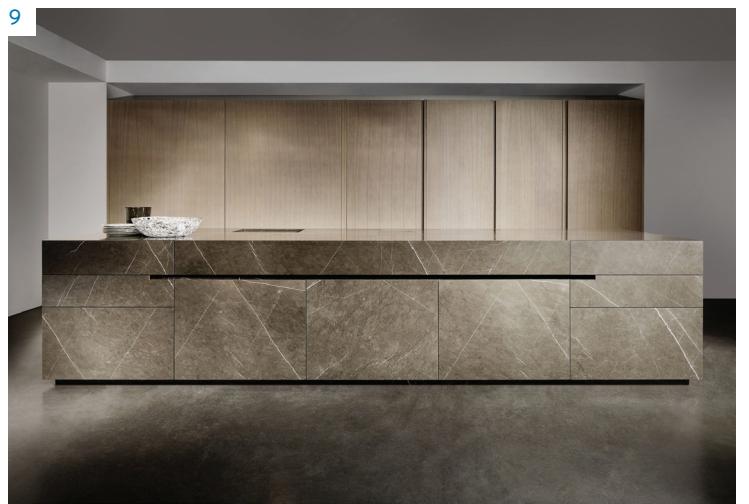
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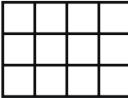
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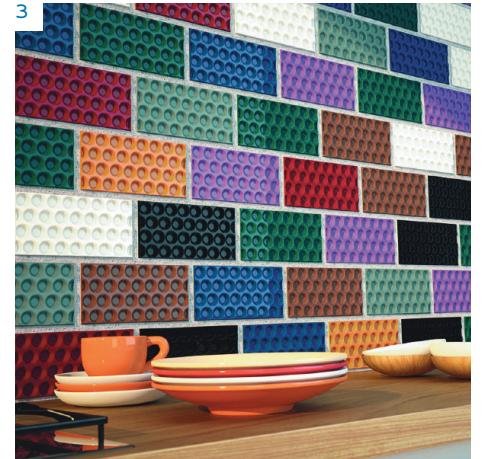
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KITCHENS

Advances in technology keep residential kitchen equipment current



On the Front Burner



1 KWC
KWC ZOE

2 MIELE
BRILLIANT
WHITE PLUS 30"
CONVECTION
OVEN

3 APE CERAMICA
ADOBE

4 NATIVE TRAILS
VENTANA
BAR SINK

5 SCANOMAT
TOPBREWER

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TILE
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ALLEGHENY HONEY

BIGHORN UMBER

TOBACCO LEAF

SMOKY MOUNTAIN

BLUE LAKE

SIERRA SILVER

CATSKILL FAWN

ELKHORN

SANTA FE TRAIL

GLACIER FROST

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Quick: close your eyes and think of space flight. Where do the images come from? If you're of a certain age, they're from the Mercury, Gemini, and Apollo missions of the 1960s, the heroic era that culminated in a moon landing. For nearly everyone younger, they're from cinema and video: some iteration of *Star Trek*, *Star Wars*, *Battlestar Galactica*, and *2001: A Space Odyssey*. The visual vocabulary became a cliché long ago: sleek techno-biomorphic spacecraft straight out of William Gibson's Gernsback Continuum, zooming between Fullerian/Saarinenesque/Altoid space stations and CGI battle scenes, dodging the question of whether streamlined contours actually matter in environments with no atmosphere and, hence, no friction (they don't, as Thom Mayne once noted in reference to the Apollo Lunar Module that his Cooper Union building so uncannily resembles).

Personal visions of space travel are less likely to suggest NASA's more prosaic space shuttle (or, lower on the aerospace-iconography ziggurat, *The Jetsons*). Yet commercial spaceports, a critical step toward a future when space is open to every George and Jane, have moved from

speculation to actual construction over the past decade. If the space-travel industry follows the path these ports' proliferation implies, those humbler models will be closer to reality. Spare-no-expense public projects with single-use rockets that discard launch stages into the ocean, manned by larger-than-life rocket jocks who joined the astronaut/cosmonaut elite through military training, have given way to economical carrier craft ("motherplanes") taking off horizontally on regular runways, ferrying light reusable vehicles full of relatively unheroic civilian passengers. Tourism and eventual routinization, in other words: the passing of the torch from

people with the Right Stuff to people with plenty of the green stuff.

Though it's easy to view rocket-borne millionaires as the ultimate dilettantes, some longtime aerospace observers see tourism as an essential phase in the evolution of the field. Consultant/engineer Derek Webber, executive director of Spaceport Associates, has analyzed the business models and regulatory climate for passenger space flight, managing Futron Corporation's ASCENT study of space markets for the National Aeronautics and Space Administration (NASA)'s Marshall Space Flight Center. After decades in the communications satellite industry, he believes that

space tourism could grow far larger. "It's an enormous potential market," he said, "because if each person is considered as a payload, you've got potentially tens of thousands of payloads per year, whereas in normal commercial space you have about 80 payloads a year... globally." Envisioning a wide range of "horses for courses"—spaceports tailored to particular purposes—and looking to suborbital tourism as the path to commercial viability as general space transportation matures and expands, Webber compares the brewing space boom to the barnstorming era in the early history of aircraft. "Go back to the Wright brothers. They started

something, and they didn't know where it was going to lead."

One thing is certain: wherever this industry is headed—back to the moon, to a future Martian settlement, to the Martian moons Deimos and Phobos (an exploratory possibility that some at NASA Goddard Space Flight Center have studied), or only to the checkbooks of indulgent hedgefundistas and celebrities—its trajectory leads through a quiet airfield on 18,000 acres between Las Cruces and Truth or Consequences, New Mexico. Here, a state agency, the New Mexico Spaceport Authority (NMSA), operates the world's first dedicated commercial spaceport. Spaceport America, with a terminal designed by Foster + Partners and URS, is not just photogenic but substantially operational; its first-phase construction was completed in 2013, and its vertical-launch component (it supports both horizontal and vertical takeoffs) has hosted 20 launches since 2006. Virgin Galactic, the furthest-flung branch of entrepreneur/adventurer Richard Branson's empire, is its anchor tenant. In May 2013, the port added Elon Musk's firm SpaceX, which will launch the Grasshopper test rocket, a vertical-takeoff, vertical-landing (VTVL)

BOLDLY GO

THE COMMERCIAL SPACE FLIGHT INDUSTRY IS TAKING OFF, AND WITH IT A NEW ARCHITECTURAL TYPOLOGY: THE SPACEPORT
BY BILL MILLARD

design that Spaceport America's executive director Christine Anderson describes as "the Holy Grail... that will cut costs 100-fold in the vertical space industry."

Uniquely among its existent peers, and perhaps providing a prototype for its speculative ones—globally, there are still more of the latter than the former—Spaceport America expresses a recognition that since the business model and the theatricality are intertwined, success in the sky requires balanced attention to practicality and spectacle on the ground. It marks the first realized case of the commercial spaceport as a distinct building typology.

X Prize leads to New Mexico

Space-flight privatization began with the 1980 founding of the French satellite firm Arianespace and accelerated after businessman Dennis Tito's self-financed International Space Station visit on a Russian Soyuz rocket in 2001. The Ansari X Prize—\$10 million offered by telecom tycoons Anousheh and Amir Ansari to the first nongovernmental team that could deliver a manned reusable spacecraft to the Kármán line, the 100-km (62-mile) altitude accepted as the border between Earth's atmosphere and outer space, twice within two weeks—gave the effort a boost.

Mojave Aerospace Ventures, a partnership of aerospace designer Burt Rutan's Scaled Composites firm and Microsoft cofounder Paul Allen, won that competition in 2004 with SpaceShipOne, a carbon-fiber craft whose folding-wing design allows a high-drag feathered configuration for re-entry and a glider configuration for landing. SpaceShipOne, which launched from the motherplane White Knight at California's Mojave Air and Space Port, now hangs in the Smithsonian's National Air and Space Museum. Its successor, SpaceShipTwo, large enough to carry two pilots and six passengers (all with window seats), is undergoing testing as Virgin Galactic's demonstration craft for a maiden flight carrying Branson and his two adult children from the New Mexico port and back, with White Knight Two (*VMS Eve*, after Branson's mother) as carrier. Though Virgin Galactic has kept details quiet and revised its timetable several times, Webber speculates that the Bransons' ride may occur as early as late 2014.

The convergence of the X Prize, the appearance of Virgin Galactic, and the energetic promotion by NMSA, said Spaceport America's project architect Grant Brooker, senior partner at Foster + Partners, created an optimal opportunity for the firm to apply its signature high-tech, high-efficiency approach to a new realm of transportation infrastructure. It wasn't a hard sell—more a case of "'You had me at spaceport,' really. Any conversation that begins, 'We really want to build a spaceport in America,' that's definitely a project we want to do. This is not an expensive facility; this is not a



This page and facing: Situated between Las Cruces and Truth or Consequences, New Mexico, Spaceport America—designed by Foster + Partners and URS—is the world's first dedicated commercial spaceport.





This proposal for a Houston Spaceport to be built at Ellington Field was designed by Nejc Trost of Trost & Associates and Sam Ximenes of Exploration Architecture Corporation. It provides flexible facilities for flight operations, research and development, business incubation, and a museum.



COURTESY TROST AND ASSOCIATES

can be read as a horseshoe crab or a manta ray as easily as a parked spacecraft or winged alien; it references both Earth and space. "We wanted something that really felt that it was almost tethered," Brooker continues, "floating above the landscape, *in* the landscape. That gave us an aesthetic straight away. We like that it hovered, but we weren't consciously trying to drive anything that looked futuristic." Internally, it circulates observers on a viewing bridge close to the hangar space without disrupting the facility by placing them right in the vaults with the equipment, a decision that Brooker calls the most important design-stage change in a competition proposal that otherwise remained consistent. Lifting the walkway allowed the architects to join the control and training vaults as one large "superhangar" with enough clearance for carriers and jets to pass below.

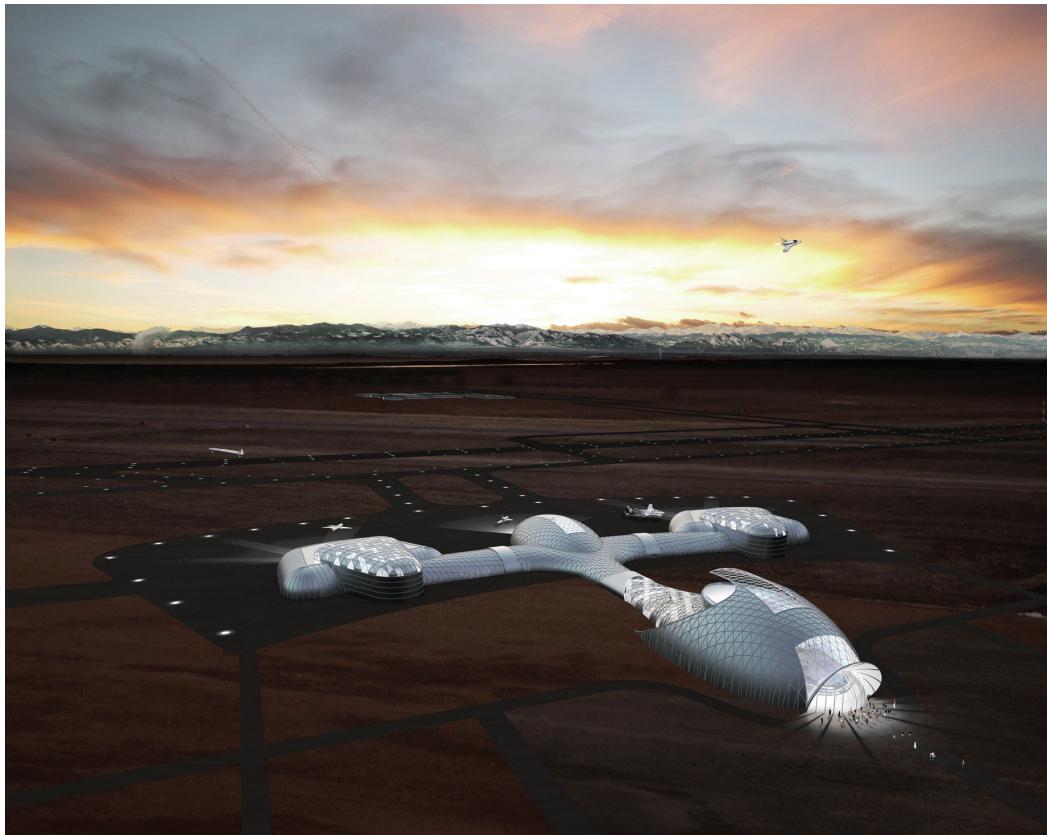
Galleries for spectators are among the earthbound considerations that make an active spaceport more than a launch site. Astronauts are the most prominent people a port serves, but they are outnumbered by terrestrial onlookers whose purchases of souvenirs, hot dogs, lodging, and other goods, Webber has concluded, will be a key part of any private spaceport's revenue stream. This far from other settlements, Anderson pointed out, "we had to build a small city," self-sufficient in basic infrastructure: water, power, and sewer, plus a fire department, security, emergency flight termination capability, and emergency medical technicians. Aware of the port's potential for education aimed at the wider population as well as preparatory training for the passengers themselves, she notes its secondary function as a kind of science museum. "We hired a company from Florida that did a lot of EPCOT and Disney activities," she said. "Education is an undercurrent, but it's a fun experience, so you're going to learn more about commercial space; you're going to learn how spacecraft fly, and kids can build model rockets and fly them there. That's our other business line." Other spaceports, she said, supplement their central business in different ways. Mojave, for example, is also a wind power center and an intermodal transportation hub with cargo-transfer capabilities to rail and trucking.

In other respects, private spaceports are less complicated than airports to design, build, and operate. Space tourists for the foreseeable future return to the liftoff point rather than traveling elsewhere on Earth. Until enough of these facilities exist to make point-to-point flights an option, there is no need for baggage handling, passport control, or customs. And certainly not in-flight food: with accelerating forces of 3-6G during re-entry, plus a zero-gravity flight segment that reminds some passengers why NASA's reduced-gravity aircraft acquired the nickname "Vomit Comet," space tourism is best experienced

very big facility; but we were trying to make something that was very concentrated and where, [as] in the early days of flight, you get the people close to the equipment."

Siting decisions for spaceports, at least for now, rank remoteness above accessibility. Keeping uninvolved populations safe from errant rockets, Webber points out, is a vital consideration in licensing decisions by the Federal Aviation Administration (FAA), favoring ocean-side or desert sites. Spaceport America, Brooker said, offers a "geographical advantage held by no other location in the States, which is the proximity of the White Sands missile base," creating a large commercial no-fly zone. Additional benefits of the location include impressive desert views, a 12,000-foot runway, and the prevailing westerly winds, which the building employs in a geothermal system, channeling air beneath large earth berms via long tubes for cooling and delivery into the mechanical plants, making the HVAC system more efficient. A broad, blanket-like roof of thin-shell concrete keeps direct sunlight from penetrating the building and provides additional thermal mass. Although flight is obviously energy-intensive, environmental performance is an important priority for the port; the terminal is not carbon-neutral, but it is designed to attain LEED Gold, Anderson reports. The site offers an incremental advantage over sea-level areas: "We're also at altitude," she adds. "We always say, 'The first mile is free,' because we're at 4,600 feet, so that means more payload, less fuel."

The curves of the low-slung, symmetrical, steel-framed facility



COURTESY LUIS VIDAL + ARCHITECTS

Spanish firm Luis Vidal + Architets' proposal for Spaceport Colorado, near Denver. **Below right:** A flyover of Virgin Galactic's SpaceShipTwo beneath the WhiteKnightTwo motherplane.

under fasting conditions.

First, single points; eventually a network

Spaceport America is one of eight licensed spaceports in the United States, including the longtime manned-launch monopolist, Cape Canaveral. Most are either vertical-launch facilities, mainly handling satellites, or repurposed existing military fields in the case of Jacksonville Cecil in Florida and Mojave north of Los Angeles; only one, Spaceport Systems International's California Spaceport at Vandenberg Air Force Base in Lompoc, operates with no governmental funding. Wallops Island, Virginia's Mid-Atlantic Regional Spaceport, has not taken on passenger missions but may hint at long-range ambitions through its acronym. Legislatures in Texas, Colorado, and Wisconsin have mounted efforts to join the "spaceport states" (Alaska, California, Florida, and Oklahoma).

Overseas, along with Russia's Baikonur (actually in Kazakhstan), three in China (Xichang, Wenchang, and Jiuquan), and the Guiana Space Centre, used by the European Space Agency (ESA), proposed ports can market their services with appeals to local features as well as expertise. Webber notes that Spaceport Sweden in Kiruna, already experienced in ESA rocketry, may be able to offer passengers the chance to fly through the aurora borealis. The proposed Caribbean Spaceport in Curaçao features Dutch leadership in both architectural design (by the Amsterdam firm D/DOCK) and engineering, along with a tropical location; XCOR

Aerospace, which markets two-person flights, one passenger plus pilot, on its Lynx spaceplane (a horizontal-launch vehicle with no motherplane), has bruited the idea of moving these operations from Mojave to the Curaçao port as early as 2015. The Japan Aerospace Exploration Agency (JAXA) joined the commercial market with a satellite launch from the island-based Tanegashima port in 2012; Space Adventures, the tourism firm that has put Tito and six other civilians into orbit to date, is reportedly vetting sites in Japan, Australia, Singapore, and Dubai along with U.S. ports for a suborbital-flight port and training center. Abu Dhabi, not to be outdone, may get a passenger spaceport within two years in a partnership between Branson and local investors. A global spaceport network, giving Virgin Galactic and XCOR somewhere to go besides up, is conceivable.

For the proposed Spaceport Colorado, to be located at Front Range Airport, a small general-aviation facility near Denver, planners called in Luis Vidal, an internationally recognized airport design specialist and principal of Madrid-based Luis Vidal + Architects. Vidal sees the spaceport typology evolving out of airports, with distinct requirements. "The trend concerning the 'air side' is trying to use preexisting aerodromes, while in the 'land side' new buildings should be developed to adapt to the new demands," he suggested. For tourism, crafting the experience is paramount: "A need will arise to create a unique space focused on preparing the passenger before the trip, and then after the trip, another place to guide

and receive this new experience would be required." Spaceports will also serve as technology development centers, he believes, particularly for studies performed in microgravity environments, calling for laboratories and research facilities, along with "extreme confidentiality requirements, very different [from] those of a conventional cargo terminal."

From his work on the Colorado project, Vidal sees functionality and modularity as essential design principles for the emerging typology. The Front Range spaceport, "actually a conventional aerodrome with a regular runway," is the only one to his knowledge that will include both spaceport and general-aviation uses. He also goes against the grain in advocating site choices closer to cities and commercial airports to facilitate connections for passengers and proximity to spacecraft manufacturers; he is confident that "an evolution of the current aviation safety protocols would be sufficient to guarantee the same levels of safety." As for aesthetics, he acknowledges that science-fiction visionaries are implicit influences on most spaceport architecture to date—"but we have to realize that sci-fi is now. These flights will soon be as common as taking a plane."

A similar conviction that space travel will eventually become routine animates the world's first academic program in the field, the University of Houston's Sasakawa International Center for Space Architecture (SICSA). The proposed spaceport at Houston's Ellington Airport draws on this center's expertise: Nejc Trost of the Slovenian firm Trost & Associates, author

of *Chase for Space* (Faculty of Architecture, Ljubljana, 2011) and a graduate student at SICSA, worked with recent alumnus Sam Ximenes of Exploration Architecture Corporation to design this facility, which the Houston Airport System unveiled last fall before an annual meeting of the Commercial Space Federation. Ellington is a deactivated Air Force field a few miles from NASA's Johnson Space Center—and closer than central Houston to the Gulf of Mexico, so that rockets can minimize flight over populated areas. The proposed complex is designed as "a frame that can be modified," said Trost, "flexible according to the growth of the industry." It allows for flight operations, research and development, business incubation, and promotion of the general public's interest in aviation and space through an onsite museum.

Trost, who has flown in zero gravity himself on a Russian "vomit comet" training plane, does not flinch from recognizing that flight can be both thrilling and nerve-wracking. The design for Ellington aims to calm edgy passengers by combining natural and futuristic elements, merging the landscape of the six-acre site with gently emerging diagridged surfaces: dominant Fullerian geometries for the terminal and museum amid a verdant campus and business center. "At the same time," he said, "we pushed the open area inside the terminal, so you see a large green patch growing inside the building. This was the plan; for nature and technology to mix next to space vehicles in the hangar. So one of the main considerations in the spaceport terminal is a roof has to have a feeling of floating. We want to encourage a feeling of the passengers, when they go through the spaceport, to give them similar experience to the space travel." Trost also wants the facility to be prepared for an eventual transition from suborbital tourism to orbital transportation. "Point-to-point is definitely the next step, after suborbital

flights have been proven as safe," Trost said, "but the speeds are very high, even higher than Concorde, and much higher orbit. So you need thermal protection, and it's a completely new aviation skill." Houston's concentration of aerospace expertise, he believes, is a strong argument for developing the nation's ninth spaceport there.

Integrating rockets and their infrastructure into the global transportation network is admittedly blue-sky speculation in a non-metaphorical sense. With figures as visible as film stars signed on among Virgin Galactic's early customers, contingencies that could delay or derail the whole endeavor are obvious (no one discussing these ports and projects mentions Icarus, let alone Challenger). Yet Brooker places the field in historical context. "Jet travel doesn't begin with an enormous airport complex capable of handling 80 million passengers a year. It begins with a few incredibly brave people piloting small craft, trying them out on small fields, and then expanding the technologies from that knowledge that they're gaining."

Webber, a veteran and an optimist, summarized: "In the essence, it's a very American idea, space tourism. It's people wanting to push the boundaries, take some risks, have some fun, and other people wanting to make a buck out of it. Nobody believed it; it was impossible; but now the giggle factor is gone. Everyone knows it's going to happen in different places around the world and in the U.S. It's just a matter of how successful. Will the forecasts turn out to be correct? Once a few have done it, will they be disappointed? Will they say, 'Ah, it wasn't that great'? Or will they say 'Wow: it was transforming'? Every astronaut I've talked to—and I've talked to a lot of them—they always just tell you that they want to go up again."

BILL MILLARD IS A CONTRIBUTOR TO AN, OCULUS/EOCULUS, ARCHITECT, ARCHITECTURAL LIGHTING, LEAF REVIEW, ICON, CONTENT, AND OTHER PUBLICATIONS.



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MARCH

WEDNESDAY 19
LECTURES
The Bauhaus Staircase
11:30 a.m.
Museum of Modern Art
11 West 53rd St.
moma.org

Thom Mayne
6:30 p.m.
University of Pennsylvania
School of Design
210 South 34th St., Philadelphia
design.upenn.edu

THURSDAY 20
FILM
Warhol Films
7:00 p.m.
RISD
Metcalf Auditorium
20 North Main St.
Providence, RI
risdmuseum.org

LECTURES
Purple and Rose:
The Lange Leizen of the
Six Marks, 1864, by James
Abbott McNeill Whistler
11:00 a.m.
Philadelphia Museum of Art
2600 Benjamin Franklin Pkwy.
Philadelphia
philamuseum.org

Thomas Rainer: Designing
with Native Plants
10:00 a.m.
The New York Botanical
Garden
2900 Southern Blvd., Bronx
nybg.org

FRIDAY 21
CONFERENCE
A.R.E. Structures
Seminar by
David J. Thaddeus
10:00 a.m.
Center for Architecture
536 LaGuardia Pl.
aiany.org

SATURDAY 22
EXHIBITION CLOSING
Arch Schools 2013
Center for Architecture
536 LaGuardia Pl.
aiany.org

LECTURE
El Greco:
400 Years After
12:00 p.m.
National Gallery of Art
West Building Lecture Hall
6th and Constitution Ave. NW
Washington, D.C.
nga.gov

PERFORMANCE
Betty
7:00 p.m.
MASS MoCA
Club B-10
1040 MASS MoCA Way
North Adams, MA
massmoca.org

MONDAY 24
LECTURE
Panayotis Tournikioti
6:30 p.m.
Yale School of Architecture
180 York St.
New Haven, CT
architecture.yale.edu

WEDNESDAY 26
LECTURE
Bruno Latour
5:00 p.m.
Yale School of Architecture
53 Wall St.
New Haven, CT
architecture.yale.edu

THURSDAY 27
LECTURE
Allan McCollum
3:30 p.m.
National Gallery of Art
East Building Auditorium
Sixth and
Constitution Ave. NW
Washington, D.C.
nga.gov

SATURDAY 29
WITH THE KIDS
Art Tales
10:30 a.m.
Princeton University
Museum of Art
Princeton, NJ
artmuseum.princeton.edu

Making Multiples:
Monoprints
10:30 a.m.
Museum of Modern Art
11 West 53rd St.
moma.org

EVENT
Da inventare sul posto
1:00 p.m.
Museum of Modern Art
11 West 53rd St.
moma.org

APRIL

THURSDAY 3
LECTURES
Deborah Berke
6:30 p.m.
Yale School of Architecture
180 York St., New Haven, CT
architecture.yale.edu

Graphic Design Lecture
Series: Peter Bil'ak
6:30 p.m.
RISD
20 North Main St.
Providence, RI
risdmuseum.org

EVENT
Student Advisory Board
Presents: Inspiration Night
7:00 p.m.
Princeton University
Princeton, NJ
artmuseum.princeton.edu

SATURDAY 5
WITH THE KIDS
"A Picture Is Worth a Thousand
Words": Napoleon in Egypt
10:30 a.m.
Princeton University
Princeton, NJ
artmuseum.princeton.edu

SUNDAY 6
EXHIBITION CLOSING
Joseph Montgomery:
Five Sets Five Reps
10:00 a.m.
MASS MoCA
Club B-10
1040 MASS MoCA Way
North Adams, MA
massmoca.org



GARRY WINOGRAND

GARRY WINOGRAND
National Gallery of Art
4th and Constitution Avenue NW, Washington, D.C.
Through June 8

Garry Winogrand (1928–1984) is best known for his photography and its portrayal of American life in the 1960s through 80s. His images depict the social issues of the day and the role of media in shaping attitudes on his subjects. Winogrand shot voraciously in the last twenty years of his life, but his editing process was far more labored. Upon his death, among his effects were discovered 2,500 rolls of undeveloped film, 6,500 rolls of developed but not proofed exposures, and contact sheets made from about 3,000 rolls. The National Gallery of Art showing is the first retrospective of his work in more than 25 years. A vast majority of the 160 photographs in the exhibition, and more than 350 in the accompanying catalogue, reveal for the first time the full breadth of Winogrand's art through never-before-seen prints and proof sheets.

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CIA CITY ARCHIVE

GARDEN SUBURB OF EVIL

Paradise Planned: The Garden Suburb and the Modern City
By Robert A.M. Stern, David Fishman, and Jacob Tilove
The Monacelli Press, \$95.00

You have to admire Bob Stern's fidelity. Way back in 1981, when postmodernism was still hot, he co-edited a special issue of *Architectural Design* on "The Anglo-American Suburb." Now, three decades later, he has brought out a colossus of a book that claims to offer the definitive history of the subject.

It is among the biggest books you will have ever seen, and makes S,M,L,XL feel like a paperback. With well over 1,000 pages, Stern's book is too heavy for my kitchen scales to weigh. The reader becomes like Gulliver in Brobdingnag, shrunken by comparison. Much of the work has been done by Stern's impressive research team, thus emulating the multi-author technique he used to great effect for the successive volumes on New York since 1880.

In essence, the historical case is that which Stern put forward thirty years ago. What we know as the garden suburb begins in London in the late 18th century as a result of the growth in size and wealth of that city, allowing the well-to-do to escape from living alongside lesser mortals. The Paragon developments in Old Kent Road and Blackheath are identified as the first inklings, with Regent's Park as the first flowering of the dream of bringing the country into the city, and 1870s Bedford Park as where "the planned garden village comes into its full maturity."

Meanwhile, the idea had spread to America, where it was soon being done even better. The apogee of the US garden suburb is the truly sublime Riverside in west Chicago, begun in 1869, and it is also that scheme's designer, Frederick Law Olmsted, who is quoted for the book's cri-de-coeur: "No great town can long exist without great suburbs." Stern and colleagues also cite Robert Fishman's vivid summation of Riverside as the ultimate "bourgeois utopia."

There are many other side-stories—which creates perhaps too much complexity

Above: Aerial view, Jardim America, Brazil.

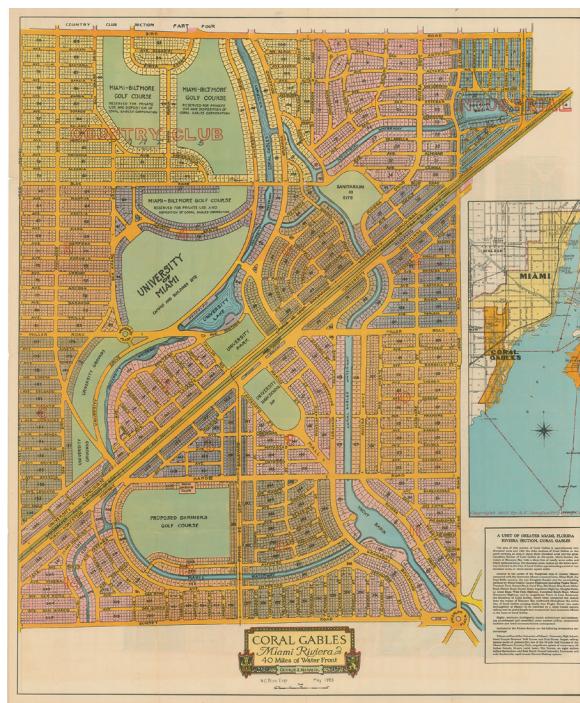
in the chapter structure—and these include the resort suburbs (such as Miami's Coral Gables) built in the USA as holiday homes rather than for daily commuting, the garden cities (from Letchworth onwards) that acted as entirely new centers of population of their own, and the industrial garden villages (like Saltaire) erected apart from existing cities by factory owners and other capitalists.

There are hundreds of examples in this book, and many are already well known, yet nonetheless the reader feels they are finding out afresh about garden suburbs—whether in lesser-spotted U.S. towns or in Europe, Latin America, Middle East, Asia, and Australasia. The most substantial element of new research, as opposed to simply the collation of existing material, comes in a fascinating account of the munitions housing built by the U.S. Housing Corporation in the latter years of World War One. These small estates, often in the Colonial style, adorn more locations across America than hitherto realised.

With the 1981 *AD* issue by Stern, many of us in Britain regarded it as a condescending piece of cultural propaganda that was trying to convince us that we too were part of the postmodern family. Like a missionary who can never quite give up their cause, a similar proselytising spirit animates Stern's new book. The only differences now are that New Urbanism is presented as the saviour and the message is intended for the whole world. Or, as the very last sentence reads, "The garden suburb may well hold the key to the future of our cities."

But can such a claim hold water? Not at all, in my view. The weight of all the historical examples on show, as combed from across the world, merely reinforces the nostalgia of Stern's vision. By ending the survey of

continued on page 31



HISTORY MIAMI

Frank Button's 1925 plan for Coral Gables, Florida.

Garden Suburb of Good

Paradise Planned: The Garden Suburb and the Modern City
By Robert A.M. Stern, David Fishman, and Jacob Tilove
The Monacelli Press, \$95.00

In his 1908 thriller, *The Man Who Was Thursday*, G. K. Chesterton placed his novel on London's Ealing outskirts in a place he called Saffron Park as a scarcely concealed stand in for the renowned crucible of the garden suburb planning template called Bedford Park (1875). His approval crescendos from, "But although its pretensions to be an intellectual center were a little vague, its pretensions to be a pleasant place were indisputable," to "It was not only pleasant, but perfect, once there the stranger who looked for the first time could regard it not as a deception but rather a dream." Nothing its pretentious residents did could diminish the place they had the good fortune to inhabit as pioneers in a whole new manner of place. If not utopia, it was still dream-like in its shared grace.

Such passionate regard for a suburban paradigm as evolved throughout history from its English origins, across Europe, occasionally into Asia, and especially in ever accumulating form and frequency in America enlivens Robert A.M. Stern and his co-authors through this seminal enterprise to dispel "the impression that the garden suburb movement was something of a minor distraction in the history of the modern city."

The writers reveal to denigrators and tougher

still to disdainful deniers that there is a great divide between good suburban planning and the banal sprawl too often seen as its inevitable byproduct. In instances ranging from the rustic—like West Orange, New Jersey's precedent-setting Llewellyn Park—to the more interstitially urban—like Kew Gardens and Forest Hills Garden in New York's borough of Queens—the true garden suburb incorporates a civic overlay of connection, shared amenity, and hopeful aspiration as point of formal departure as absent from the cookie-cutter zoning of the McMansion-dotted subdivision where the ground plan seems more like an *abattoir*.

Nearly one thousand pages unfold chronologically with site descriptions laced by broad era-defining thematic chapter heads that provide theoretical reference points for what would otherwise prove an overwhelming sweep of planning enterprise. All of the more than one hundred case studies propel a story of an underappreciated and often overlooked design at its optimistic best. Lewis Mumford's ode in his book *The City in History* to those planners and builders "accepting the co-operation of nature instead of stamping out every trace of environmental character" as the

prototype of a new form of community here finally get the detailed historic monograph he specifically called for.

At the outset of one of the most anchoring chapters, "The Garden City in Europe and America 1869–1940," the text traces back from Mumford to one of the many unknown and under known planning masters this door-stop volume underscores. In this instance, it is a self-trained Englishman named Ebenezer Howard, whose 1898 book, *To-morrow: A Peaceful Path to Real Reform* promoted a suburban great chain of being that in turn spawned the Garden City Association and along the way a codified system with roots back to no less than 1490s Leonardo and his schemes for satellite cities ringing Milan. Howard distinguished the garden city as a self-contained town with zones of industry and housing alike buffering a continued influx into overcrowded and filthy urban capitals from a garden suburb as a place reliant on the economic energies of a nearby city, yet allows that the continued growth of the central polestar might unfurl in a more "healthy line" as a result of the garden suburb's advent. (He also adds "garden villages" as dependencies on specific far-off companies or symbiotic industries with an according array of contiguous employee housing.)

It is of course the garden suburb as urban satellite that takes center stage in the ensuing continuum of place-making. Those the authors deem as most precedential enjoy extended prose, such as the great resort garden suburbs of southern Florida, which set the stage for a way of life and later the seeds of sprawl despite intact plans here uncovered and critically illuminated.

Another is Hampstead Garden Suburb in North London, which was conceived by another emergent planning pioneer, Raymond Unwin, and later enhanced by Edwin Lutyens' civic center, free of commerce and truly the common refuge of collective cultural enlightenment and refreshment: The garden suburb at its finest. Another place that interrupts the summary flow are such American models **continued on page 31**



DENENCHOFU ASSOCIATION

GARDEN SUBURB OF EVIL continued from page 30 suburbs in 1940, it misses out the unplanned post-war explosion in the U.S. It also misses out on very recent analyses of suburbs which portray the multiple activities and intra-suburb connections as offering their real sense of dynamism and innovation.

Instead, Stern leaves us with a traditional vision of the garden suburb as a place that commuters return home to at night, and where issues of gender equality, racial

Above: Aerial view, Denenchofu, Japan.

exclusion, and sexual difference barely register—and where the rich luckily get to live in the choicest places just because they can pay more. As such, this giant book serves as a perfect tombstone for the once-great hope of marrying nature and culture within a planned suburban paradise.

MURRAY FRASER IS A PROFESSOR OF ARCHITECTURE AT THE BARTLETT SCHOOL OF ARCHITECTURE.

GARDEN SUBURB OF GOOD continued from page 30 as Radburn, New Jersey, and Valley Stream, New York, where initial promise in part went fallow through tougher Depression-laden times. Economic forces thus left the land-use door open just enough to later accommodate the sprawl of cheaper construction costs and the automobile and its disconnection from the systems of rail and trolley access that played such a key part in the garden suburb prototype flourishing throughout this now essential reference compendium.

Bob Stern with John Massengale set this career-long consideration of the garden suburb as a vital ingredient in a healthy modern city with a small 1981 Cooper-Hewitt Museum exhibition and catalog (published as a special volume of Britain's *Architectural Design* magazine) entitled simply enough *Suburb*. Just as then when many critical elites ignored if not delighted in the open space, landscape devouring, equal opportunity despoliation of land (a holy trinity of cheap

real estate, cheap gas, and unregulated zoning) that defined sprawl, the two curators looked to the brighter angels of cohesive and ennobling urban plans. To that end, they gathered and interpreted a sample record for those willing to look. These two trained architects put such planning excellence ahead of individual structure design despite their professional credentials and proved to be well ahead of their time even as the urban rediscovery of gentrification gained full steam and the cost of fuel had long ceased its status as inevitable bargain.

Now with the Traditional Town movement of the New Urbanists, which serves as subject of the book's forward-looking epilogue of future practice as informed by all the history that goes before it, there is an ever greater community of modern practitioners who will keep *Paradise Planned* in ready, well-thumbed proximity to their desks. There could be no better prop for prospective client meetings, especially when among elected and appointed officials making

land-use decisions at a time of shrinking available land and rising property values.

Who could have imagined 30 years on from the *Suburb* exhibition that plugged-in, grid-dependent hipsters, whose idea of hell is sitting behind the lonesome wheel of a traffic-choked highway, would come around to demand the trains and connectivity of cities and of garden suburbs. *Paradise Planned* reminds its readers that modernism comes in waves and is not a liner progression. Sometimes past precedent cannot be dismissed as nostalgia, but must be accepted as a template of reinterpretation grounded in proven civic value.

As the authors conclude, "Suburbs will not go away, nor should they. Planned as part of a metropolitan city, the garden suburb is the best template yet devised to achieve a habitable earthy paradise." And while the order may be a tall one, the evidence so abundantly and densely arrayed here provides a long list of well-tested recipes.

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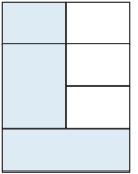
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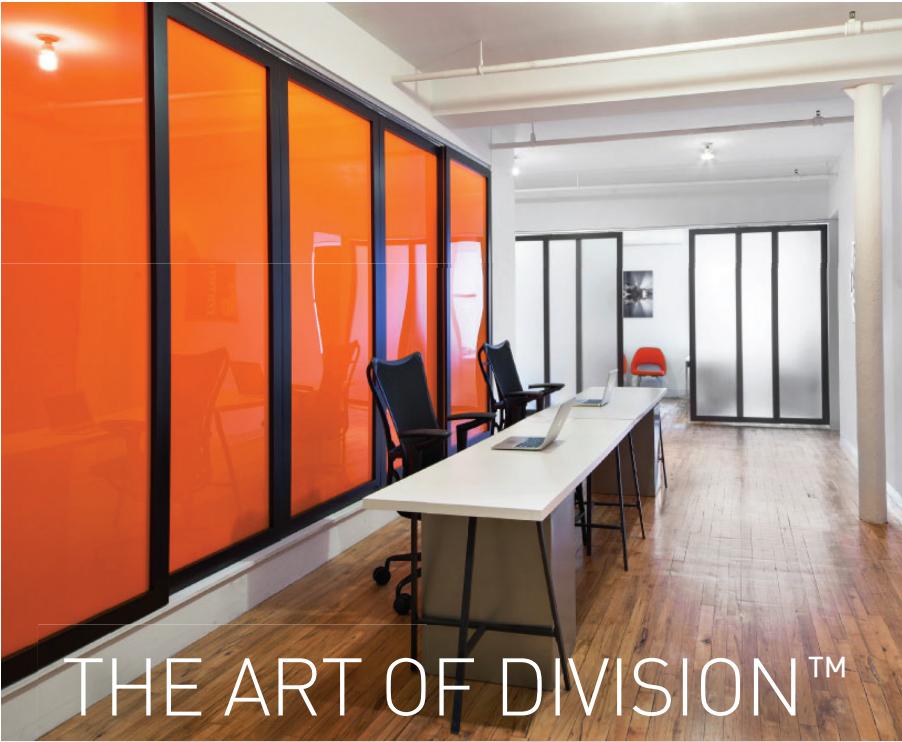
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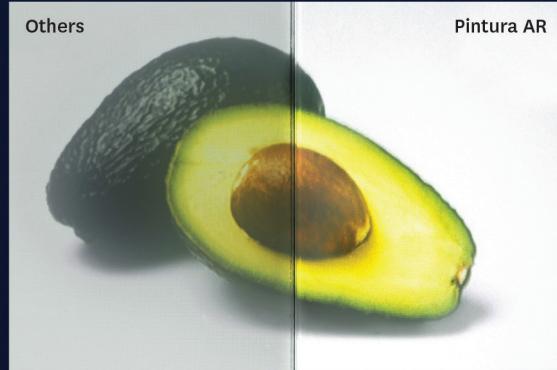
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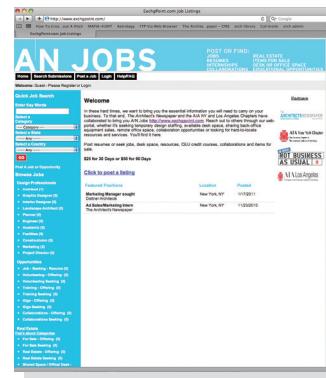
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COMPLETING KAHN'S FRANKLIN D. ROOSEVELT FOUR FREEDOMS PARK

COMING TO LIGHT

When the plan to build Louis I. Kahn's memorial to Franklin D. Roosevelt on the south point of Roosevelt Island in New York City was reinvigorated in 2006, the idea was understandably met with a high degree of skepticism: "Roosevelt's dead, who cares?" "An architect's work should never be built posthumously." "You'll never be able to achieve what Kahn would have wanted." "It's an outdated relic from the 1970s."

So it begs the question, why build it at all? First off, the project never lay dormant for long. The memorial was part of the plan to reinvent Welfare Island in the late 1960s, and was first publically presented when the island was renamed for Roosevelt in 1973. It stopped briefly after Kahn's untimely death in March 1974, but was more decisively derailed by the city's fiscal crisis in 1975. However, the effort to build it never really ceased; it just fell out of the public eye. Fortunately, Ambassador William vanden Heuvel, who had been part of the initial efforts in the 1970s, remained its champion throughout the succeeding decades tenaciously fighting off one alternate use after another to keep the site open for its promised purpose.

By the mid 2000s, funding to construct a park without the FDR Memorial created a "now-or-never" moment. The Reed Foundation initiated an exhibition on the Kahn project that brought it to the public's attention and started a wider dialogue. It was as co-curator of that show, mounted in January 2005 at The Cooper Union, that

I first became involved with Kahn's design. Subsequently, I established the project office in 2006 with seed money from Alphawood Foundation Chicago and with no absolute certainty the project would be built. And yet, by all portents it seemed the stars were coming into alignment; perhaps the project had not been completed before simply because it wasn't the right time.

The skepticism that greeted the renewal of the project was certainly justified. There were many practical decisions to be made such as how to address the rising sea level and how to design the foundations to account for the seismic code that did not exist in the 1970s were overwhelming. Most difficult was how to make all the required changes yet keep the Kahn design intact—all without Kahn's input. Kahn was known to be intensely involved in the building process and frequently redesigned projects as they were being built. We couldn't go to him for advice.

There were more elusive issues, questions that hit on the intangibles: Can a posthumous work be an authentic work of its author? What makes a Kahn, a Kahn? Several of his most famous works (Yale Center for British Art and the National Assembly Building in Bangladesh, among them) had been completed posthumously, so at least there was precedent. Ultimately, the majority of these concerns were overcome.

From the start, a mandate was set to build the memorial exactly as dictated by the 1975 set of construction documents,

with whatever changes had to be made for current code compliance. It was clear from the drawings that construction would be challenging. Kahn had specified large solid granite blocks, some weighing up to 36 tons apiece, and the tolerances for fabrication and installation were exceedingly tight: the design was dimensioned to 1/32nd of an inch. The finish of the granite was to be "saw cut," an unforgiving method of production which yields a matte surface engraved with the marks of the saw and allows little room for error.

There were logistical and delivery complexities as well. The site is situated on the tip of an island in the middle of a tidal strait that boasts some of the swiftest currents in North America and one of the shortest slack tides in the world. The 36-ton blocks had to be barged to the site and off-loaded using a floating crane brought in and out on a tight schedule driven by a very narrow window between changing tidal currents. On top of all this, Roosevelt Island is city-owned land that was leased to New York State, which makes even the most basic jurisdictional questions difficult to answer and complicates the regulatory, permitting, and approvals process.

Whenever there was a tough choice that had to be made, what drove the outcome was respect for Kahn's intent as far as it could be divined through the archival record and his known methods and attitudes towards his architecture and its making. There were some who thought it a ridiculous expense to build with solid granite, arguing instead those elements could be constructed out of concrete with a granite veneer and achieve the same appearance. "No one will ever know the difference" was the rationale. But Kahn was never superficial. A material's

surface should express its substance and the story of its fabrication. What one cannot see does indeed matter. A wall made of plaster on lathe may not appear to the untrained eye to be markedly different from one of sheetrock over metal studs, but there is a difference, and a perceptible one at that. A plaster wall has a different aural quality, a different density, a different warmth.

Throughout the entire construction process, the fight to retain the integrity of Kahn's design remained uppermost. Sometimes outrageous, yet well-meaning, suggestions were made. Kahn had specified that the 36-ton blocks that make up the walls of what he called the "Room" be polished on the two faces that oppose the open one-inch joint between them. One misguided architect maintained that it would be cheaper to fabricate and easier to install if those same elements were flame finished on all four sides, arguing that the homogeneity would ensure the contractors could not get it wrong. But Kahn was not about what was easy or cheap or expedient. And, though I wondered as to the purpose of that detail, it was not mine to change. It took completion of construction to supply the answer: the shimmer of light off the polished inner surface is what allows the visitor to see through the 6-foot deep dimension of the joint and, if that person's view is aligned perfectly with the joint, produces the illusion that a solid 36-ton mass of granite is a thin plane of material. These nuances are what make Kahn's work such genius. Needless to say, if the contrast of the saw-cut finish versus the polished surface had been changed, this little bit of magic would have been lost.

The kind of magic evoked by the phrase "coming to light" suggests a latent form that emerges slowly through some preordained process without much external human input or effort, like a photograph that appears by way of a chemical reaction. It was an apt title for the 2005 exhibition, and, in retrospect, an ironic one.

Kahn's architecture is simultaneously immediate and timeless. It seems inevitable, as though it somehow appeared without effort and has always been there. Kahn famously said, "...what was, has always been, what is, has always been, and what will be, has always been..." The memorial now seems as though it has always been part of the landscape of the island and the city. This sense belies a grueling process of creation. There is something in the DNA of a Kahn work that makes it particularly challenging to execute. His insistence on perfection, his attention to the smallest detail, his demand for the highest quality work, and his exacting tolerances, were exhausting to replicate. And yet, all that was the source of his genius and the reason why nearly every single built work of his is a masterpiece. It is also likely the reason why so few works were actually completed and what was built took such a toll on Kahn's life.

In the end, it was the sum total of every individual, hard-won, excruciating detail and decision that made the completed project as precise as Kahn would have demanded. Through the long and arduous process, I often thought of a line from Beckett's play, *Endgame*: "Grain upon grain, one by one, and one day, suddenly, there's a heap..."

GINA POLLARA WAS THE EXECUTIVE DIRECTOR, FRANKLIN D. ROOSEVELT FOUR FREEDOMS PARK FROM 2006 TO 2013.

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